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ARTIST TRANSCRIPTIONS
PIANO

Oscar Peterson

Plays DUKE ELLINGTON

17 AUTHENTIC TRANSCRIPTIONS, INCLUDING

C-Jam Blues • Caravan • Night Train • Prelude to a Kiss • Take the "A" Train

HAL•LEONARD

Oscar Peterson

BIOGRAPHY

Oscar Peterson was born August 15, 1925 in Montreal, Quebec, Canada. His parents were immigrants from the British West Indies and the Virgin Islands. His father, Daniel Peterson, was boatswain on a sailing vessel when he met Olivia John in Montreal, where she worked as a cook and housekeeper for an English family. They decided to remain in Canada, get married, and start a family.

Oscar was the fourth of five children. Originally taking an interest in the trumpet, a childhood bout of tuberculosis switched Oscar's emphasis to the piano under the tutelage of his father and later his sister, Daisy. His musical talent soon surpassed the capabilities of home teaching, and he was sent outside of the home to study. Oscar studied with the gifted Hungarian classical pianist Paul de Marky, and a warm and respectful musical friendship developed between the two.

In 1947, Oscar formed his first Canadian trio and retained this format of performance for the next several years. During this time, he remained dedicated to establishing a true trio sound. At an appearance in the Alberta Lounge in 1949, impresario Norman Granz heard him and enticed him into making a guest appearance at Carnegie Hall with his all-star concert troupe known as "Jazz at the Philharmonic." Leaving the audience awestruck, Oscar returned home for a year, then rejoined JATP as a steady member in 1950. He commenced recording with Norman Granz's Mercury label, and formed his first American duo with bassist Ray Brown.

In 1950, he was awarded the *DownBeat* Award for Best Jazz Pianist. He would go on to garner this award twelve more times during his career. He continued his extensive touring of the United States, and later, as a musical ambassador for the Canadian government, he toured Europe, Africa, South America, the Far East, and even Russia.

During these busy touring schedules, he formed a jazz school in Toronto, known as the Advanced School of Contemporary Music, which attracted students from all over the world. While on tour, he would conduct seminars and, amazingly, found time to compose his "Canadiana Suite," a salute to Canada, which was recorded with his trio and released worldwide.

Oscar has recorded with many of the jazz greats over the years. His varied albums with these giants include recordings with Louis Armstrong, Ella Fitzgerald, Count Basie, Duke Ellington, Dizzy Gillespie, Roy Eldridge, Coleman Hawkins, and Charlie Parker, but it has been the recordings with his various trios that have brought him recognition from numerous places around the world.

In recent years, Oscar has been devoting more and more time to composition. His "Hymn to Freedom" became one of the crusade hymns during the civil rights movement in the United States. He has composed music for motion pictures, including the Canadian film *Big North* for

Ontario Place in Toronto, as well as the thriller *Silent Partner*, for which he won a Genie Award in 1978. His collaboration with Norman McLaren, titled *Begone Dull Care*, won awards all over the world. Oscar also composed the soundtrack for the film *Fields of Endless Day*, which traced the Underground Railroad used by African-Americans escaping to Canada during the slavery era. In addition, he has worked with the National Film Board of Canada.

Oscar followed his motion picture work with a ballet commissioned by Les Ballets Jazz du Canada, which included a special waltz for the city of Toronto titled "City Lights." Other compositional projects included "A Suite Called Africa" and a salute to Johann Sebastian Bach's 300th birthday, written for trio and orchestra. These were followed by the "Easter Suite," which was commissioned by the BBC of London and performed with a trio on Good Friday, 1984, via nationwide television. This particular production is still broadcast annually. He also composed music for the opening ceremonies of the 1988 Calgary Winter Olympic Games. In addition to all of these, Oscar has composed over 300 other tunes, most of which have been published.

Oscar has appeared on a wide array of television productions, and has hosted his own specials where he interviewed and played with a variety of guests. His widespread appeal gave way to an unusual range in personalities that included Anthony Burgess, Andrew Lloyd Webber, Tim Rice, and Edward Heath, the former Prime Minister of England.

Oscar prefers not to use his celebrity to sway political opinions, yet he remains dedicated to the belief that his native Canada has a responsibility in leading the world in equality and justice. With this in mind, he has taken a firm stand to promote recognition and fair treatment for Canada's multi-cultural community. Because of his efforts in this field, Mr. Peterson was inducted as an Officer of the Order of Canada in 1972. He was promoted to Companion of the Order, Canada's highest civilian honor, in 1984.

In 1993, Oscar was awarded the Glenn Gould Prize. He was the third recipient of the Prize, the first with a unanimous decision, and the first ever from the realm of jazz. Over the years, Mr. Peterson has been awarded many honorary degrees, and a host of other awards, including the Praemium Imperiale (the Arts equivalent of the Nobel Prize), the UNESCO International Music Prize, the Queen's Medal, the Toronto Arts Award for Lifetime Achievement, the Governor General's Performing Arts Award, and most recently the President's Award from the International Association for Jazz Education.

Despite a mild stroke in 1993, which at first debilitated his left hand, Oscar recovered to continue his yearly pattern of worldwide concert tours, recordings, and composition.

Mr. Peterson resides in the quiet city of Mississauga, Ontario. As a citizen he insists on his privacy, which he jealously guards. His hobbies include fishing, photography and astronomy, and he is an avid audiophile and synthesist. His home contains his own private recording studio, where he can work but still be able to enjoy his family life. His passion for life, love, and music is stronger than ever.

Oscar Peterson

Plays DUKE ELLINGTON

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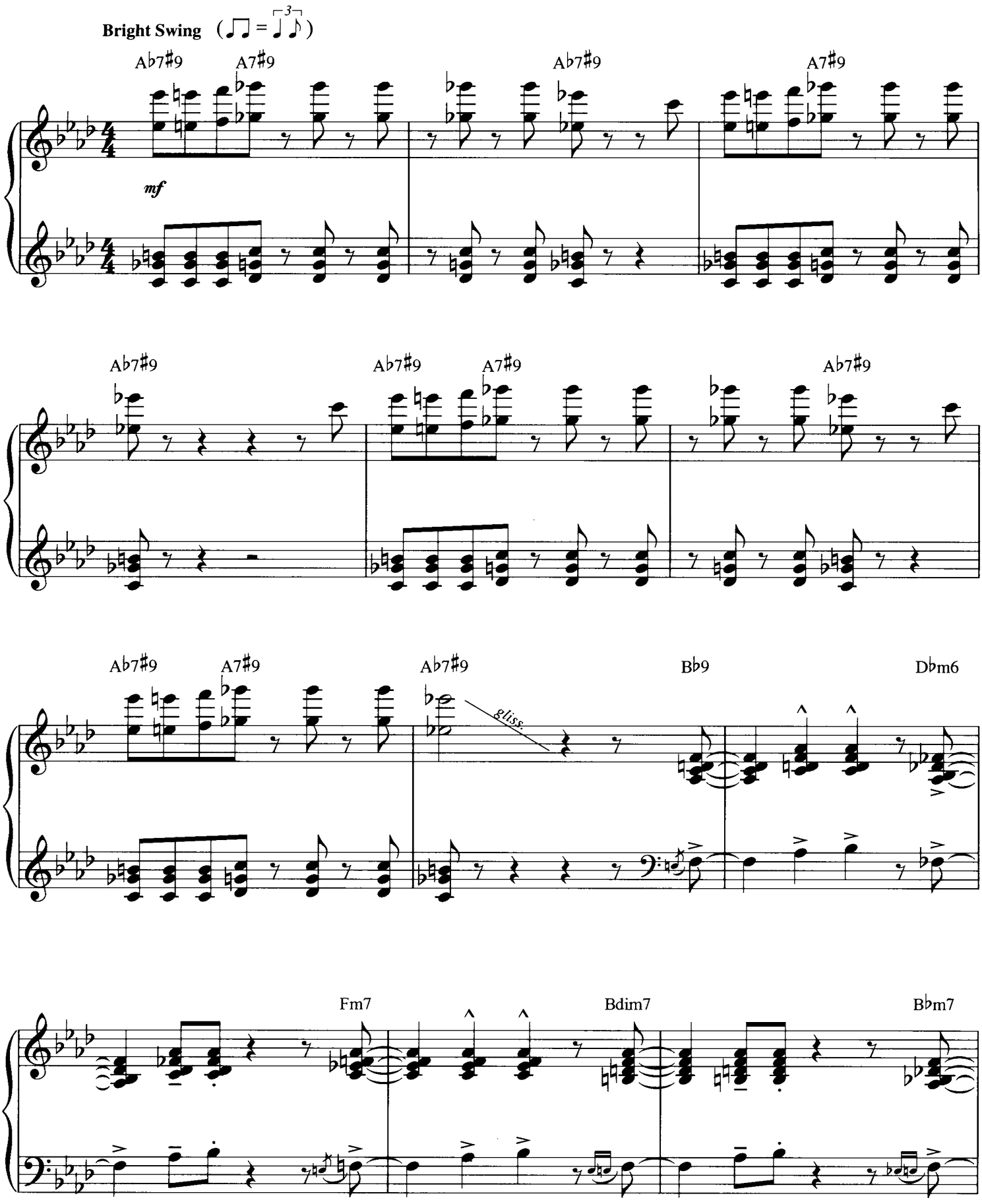
Band Call

By Duke Ellington



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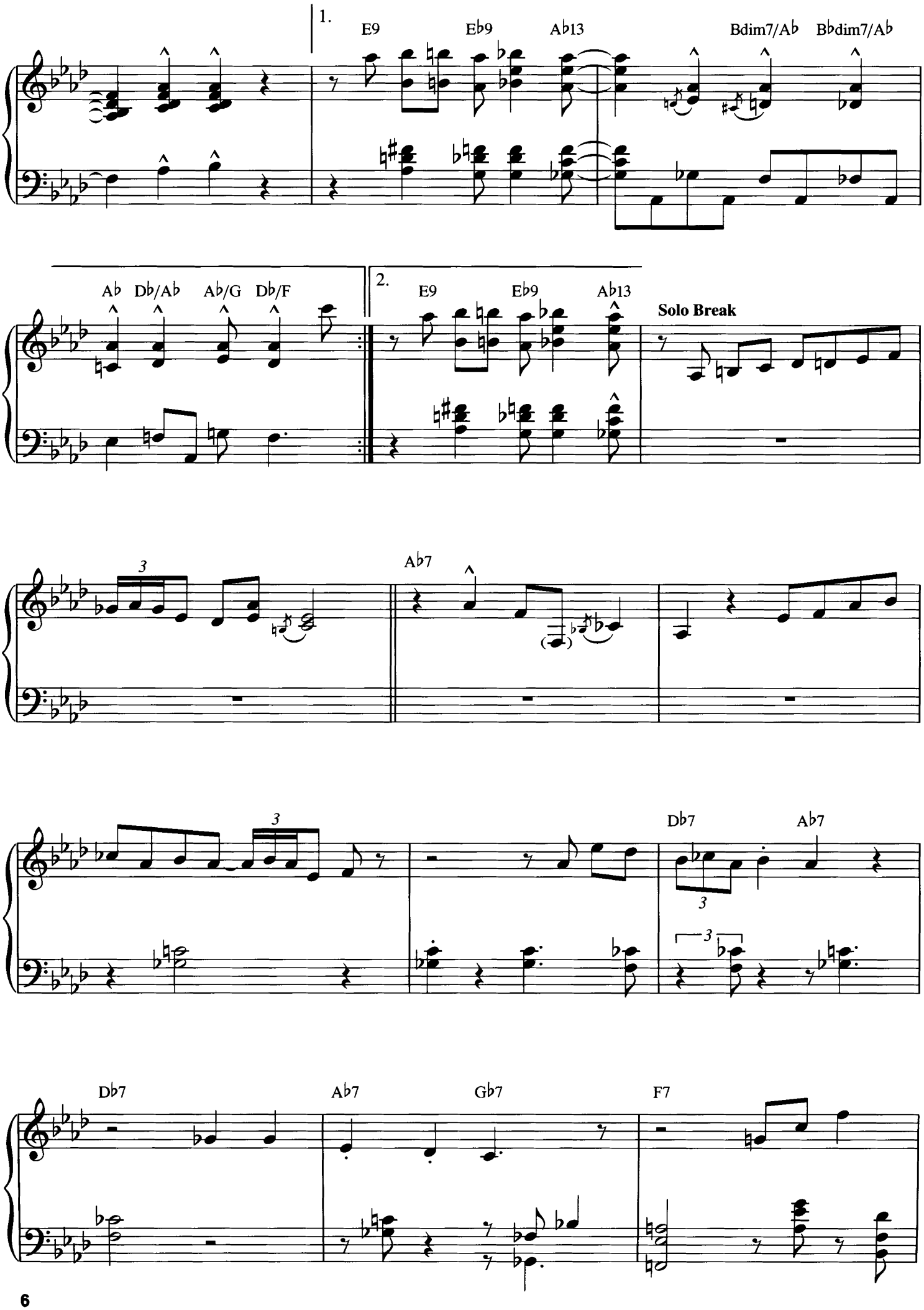
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Bbdim7/Ab
Ab
Db/Ab
Ab/G
Db/F
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Ab13
Solo Break
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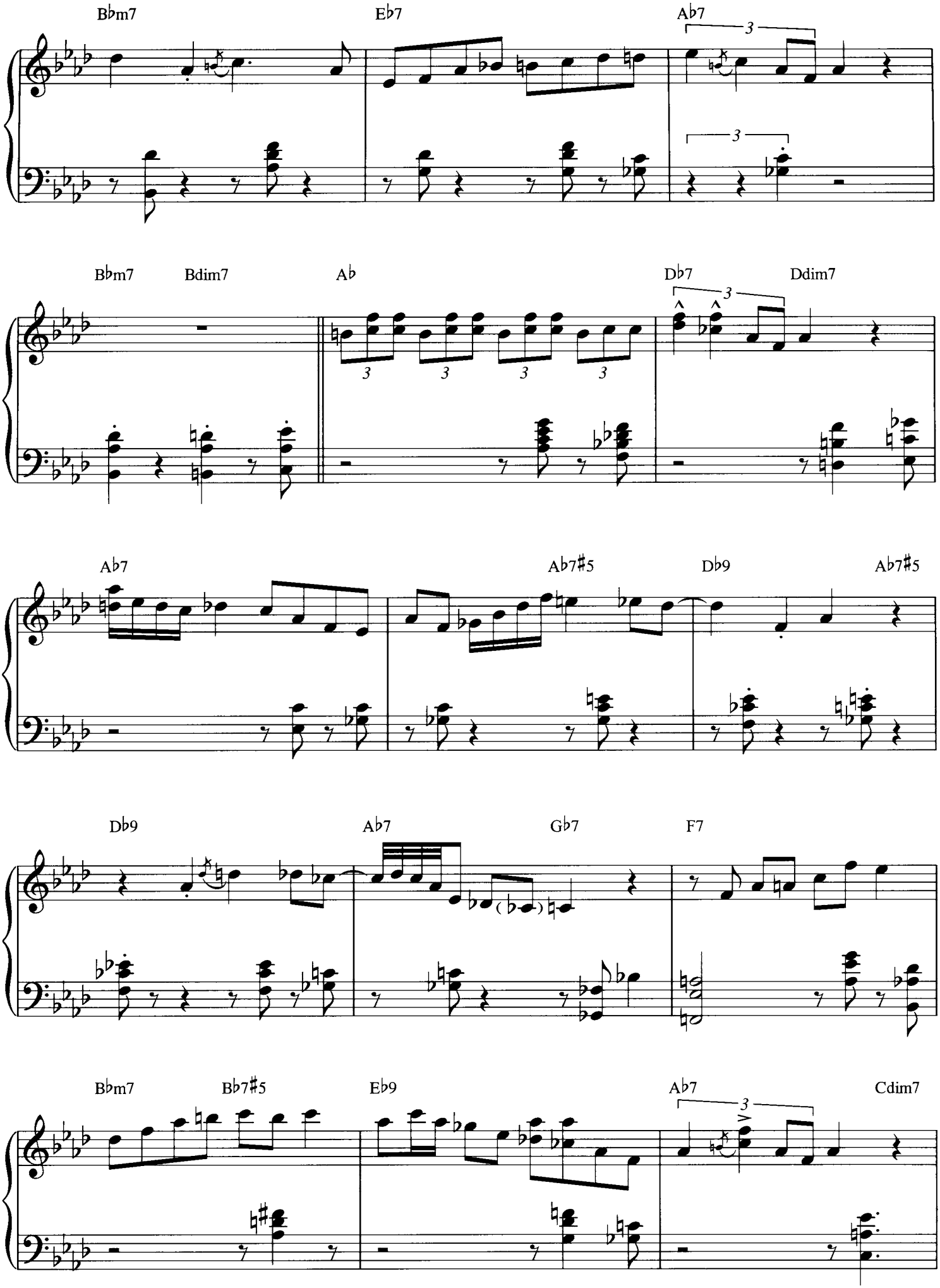
Ab7
Db7
Ab7
Gb7
F7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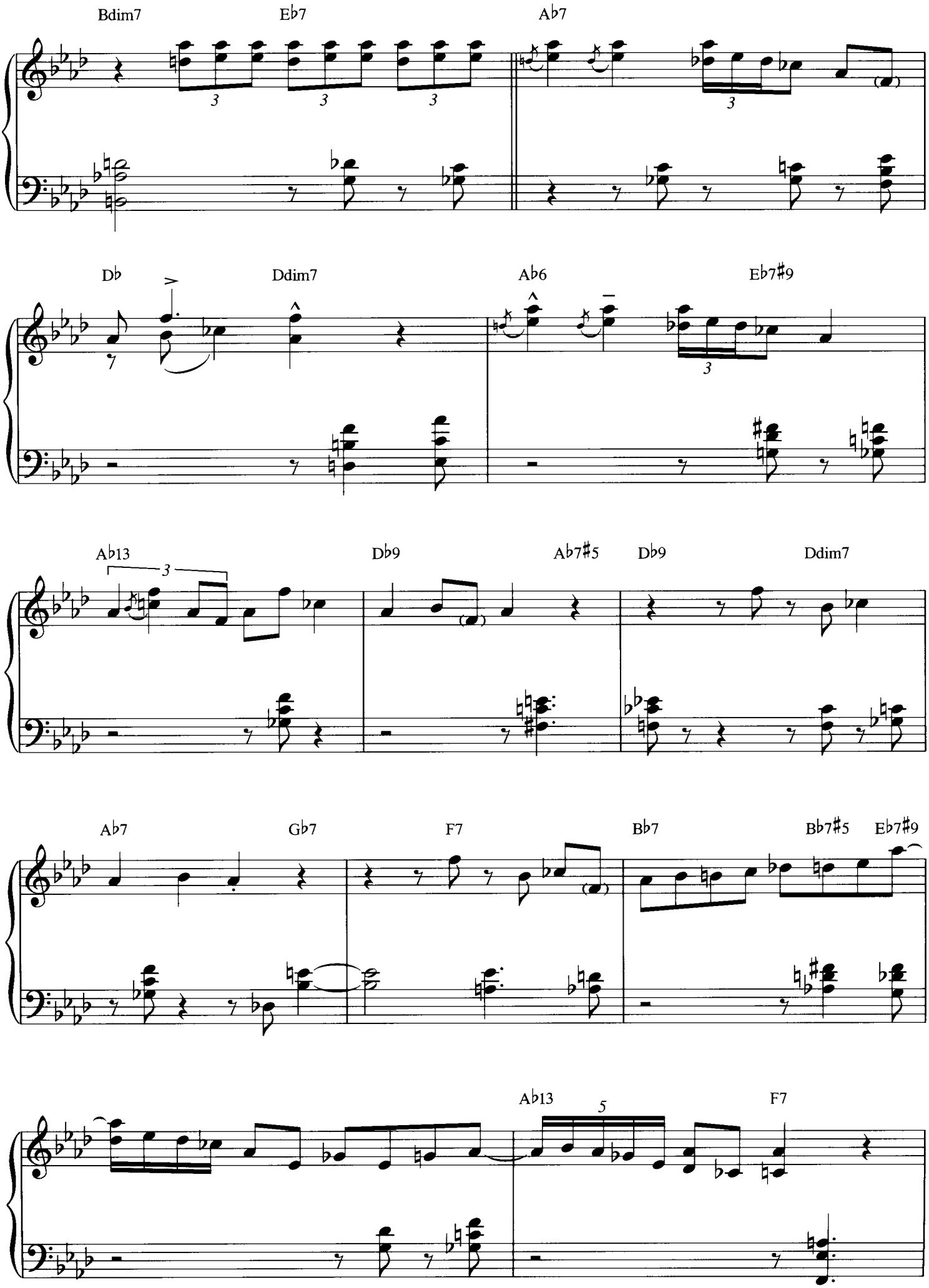
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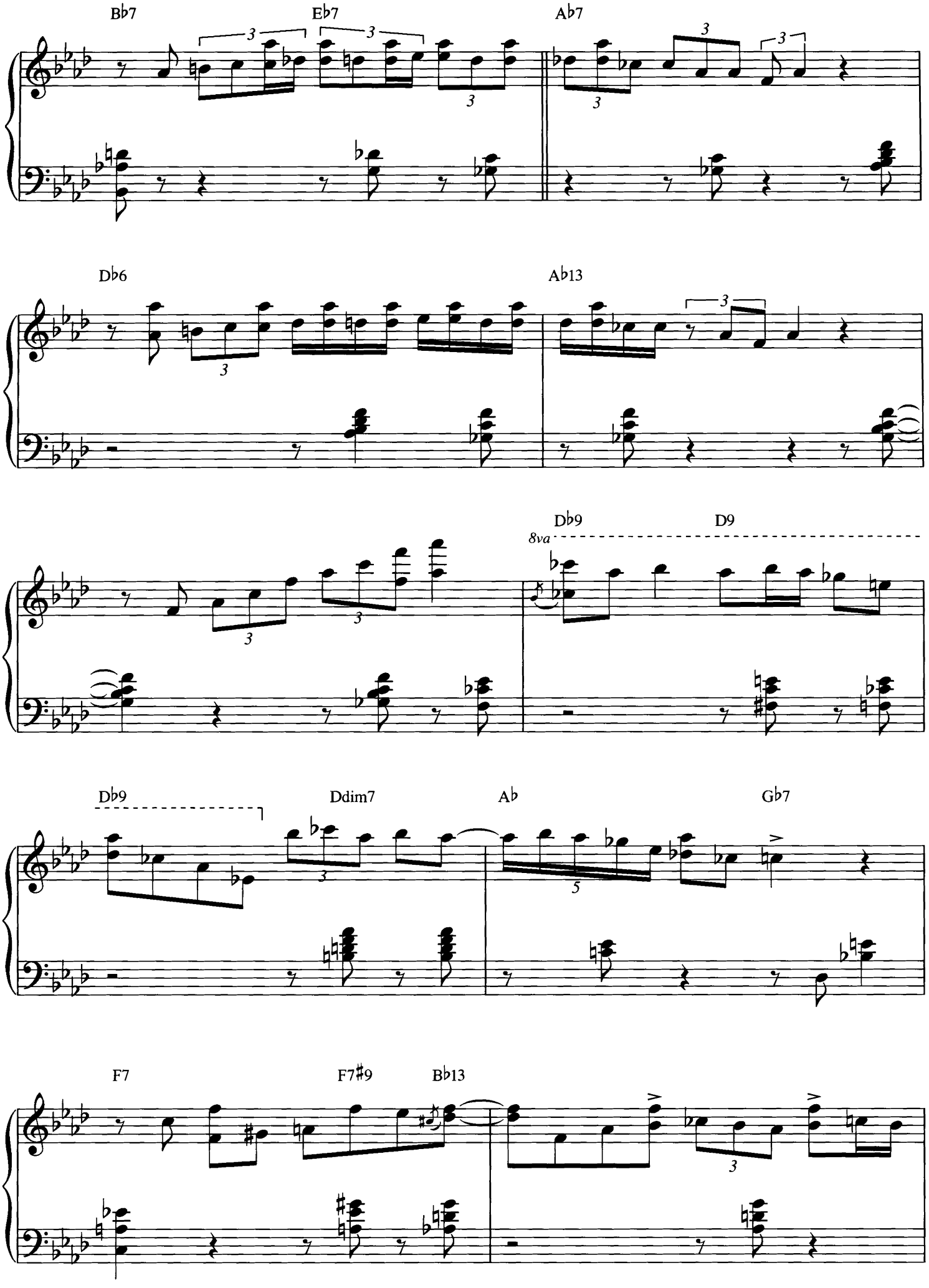
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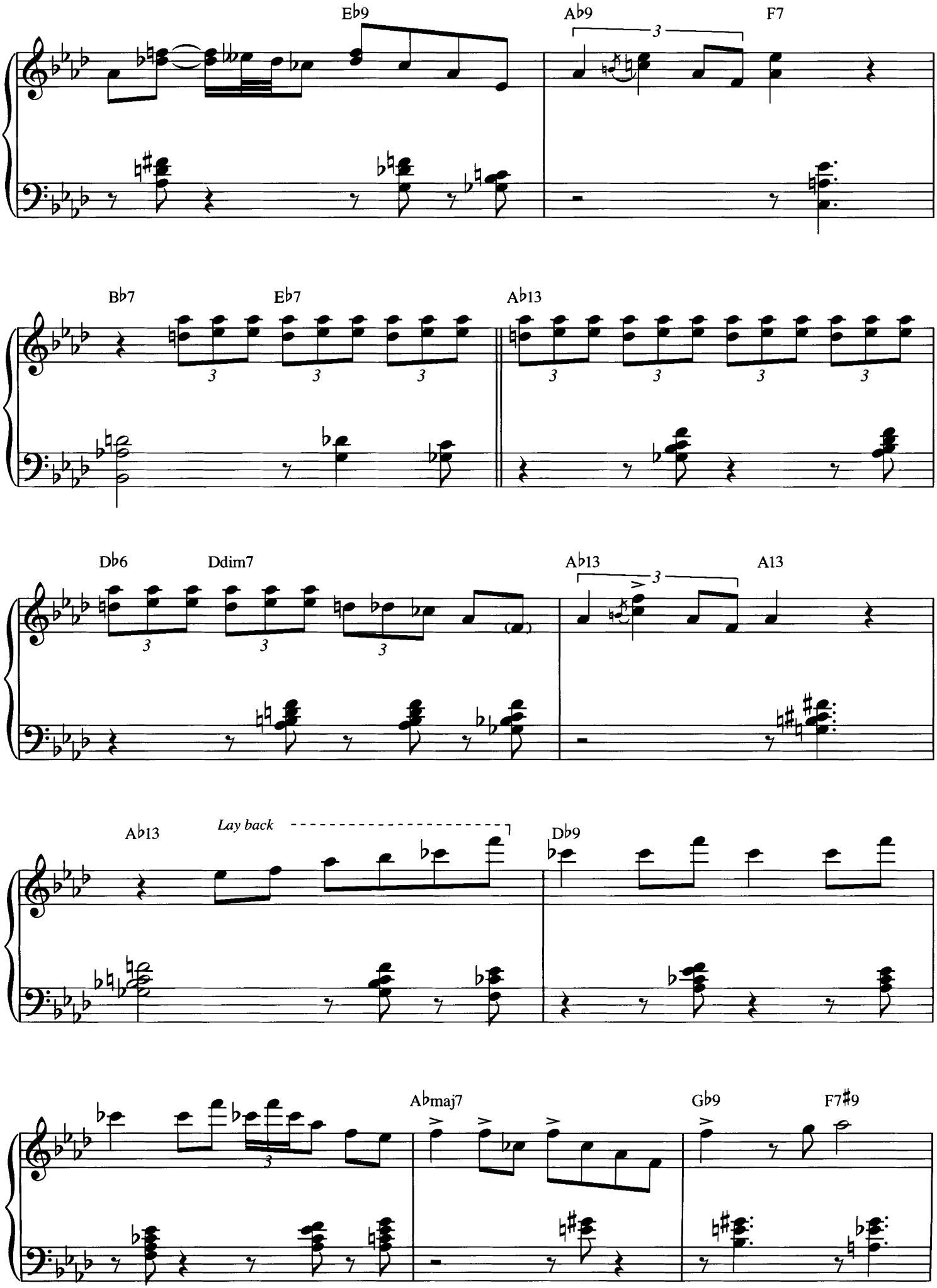
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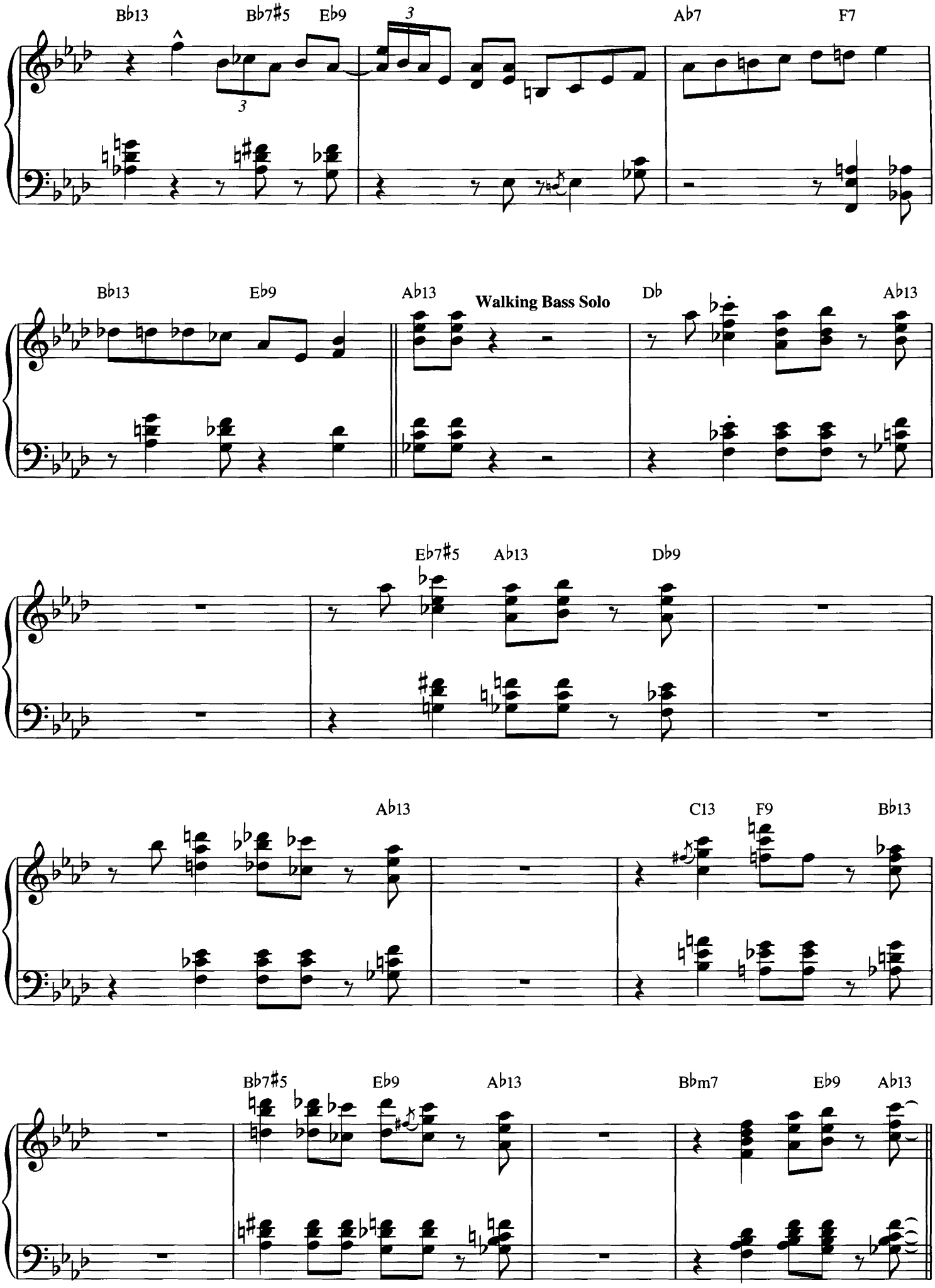
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Ab13
Walking Bass Solo
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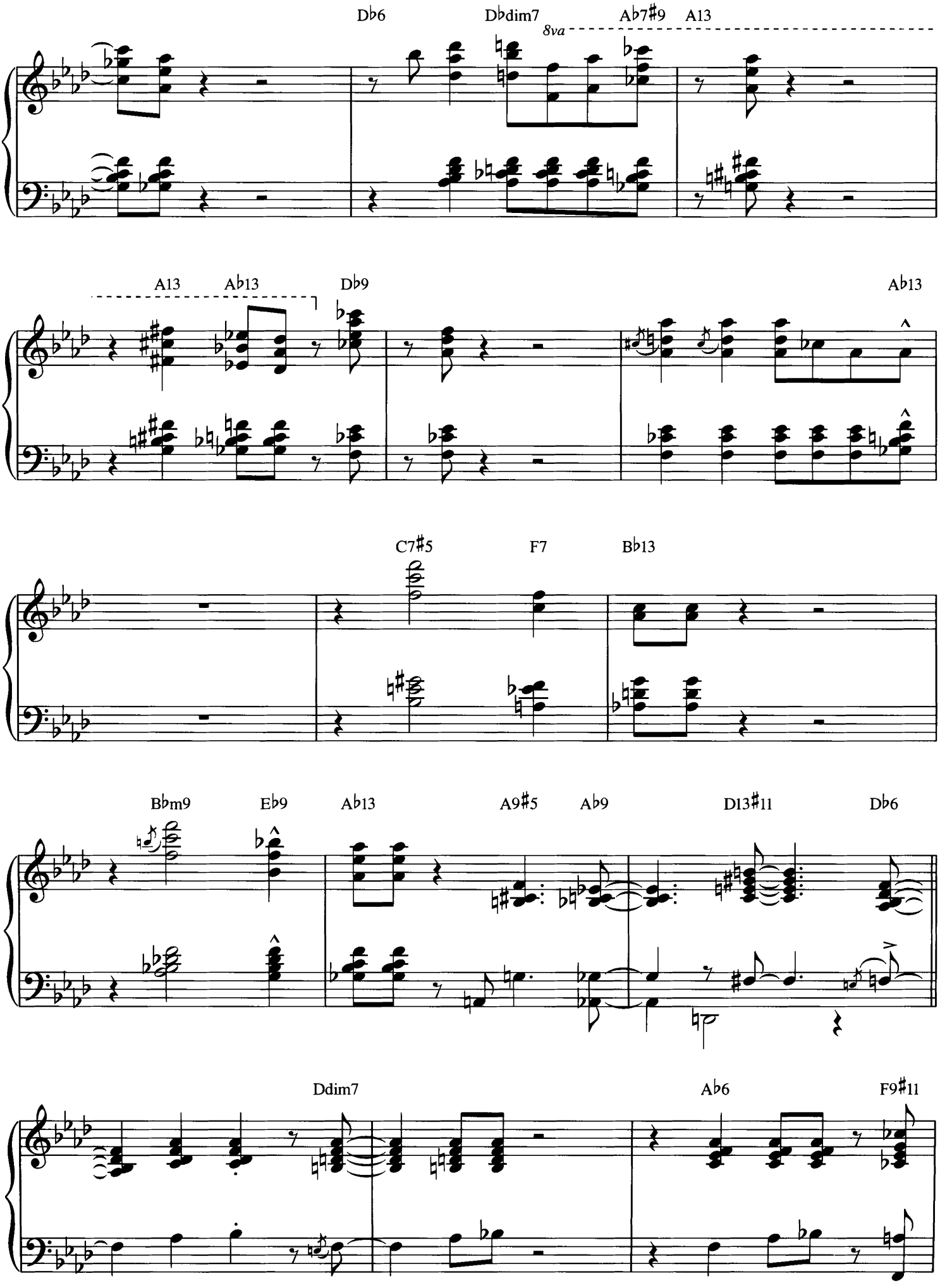
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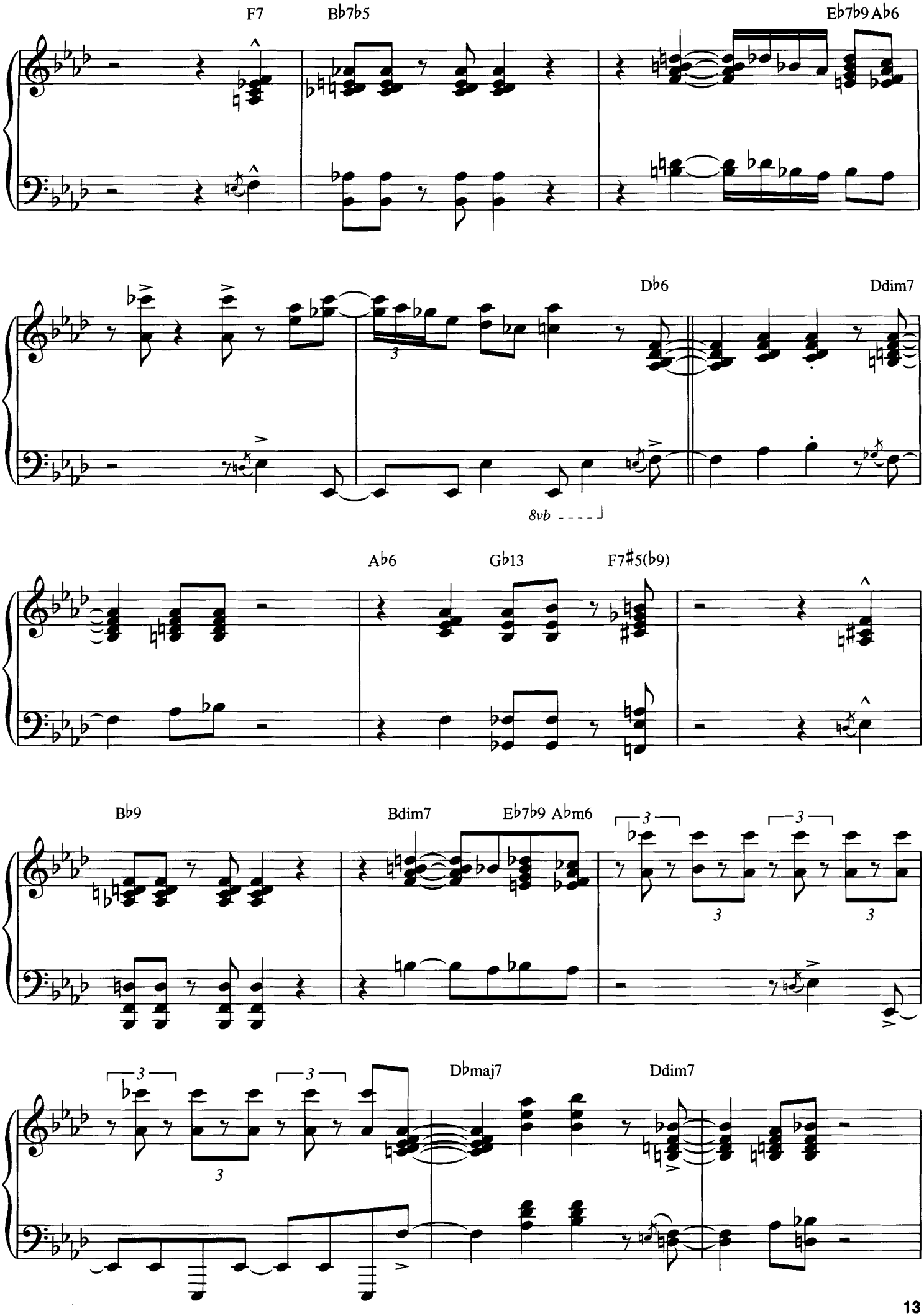
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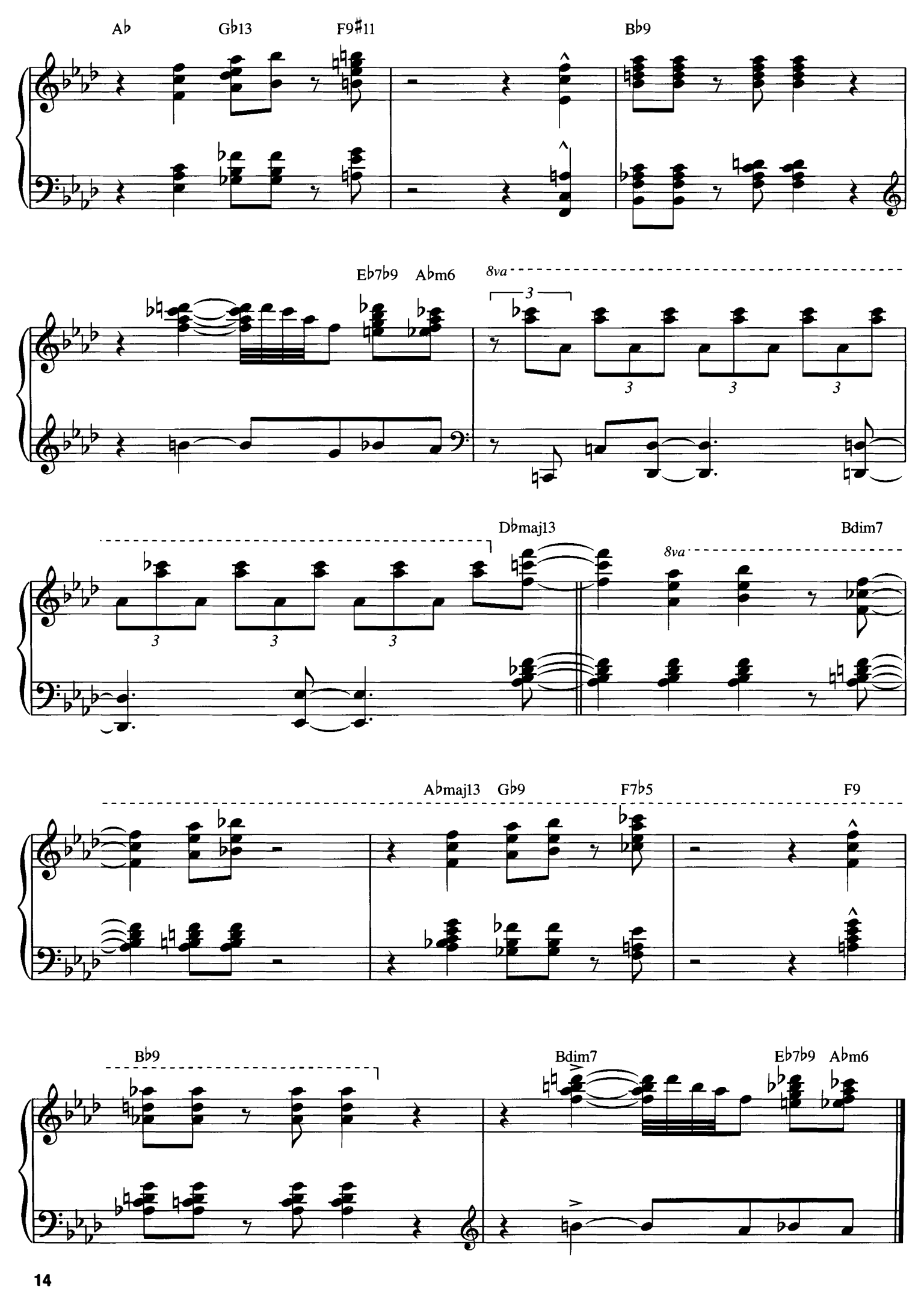
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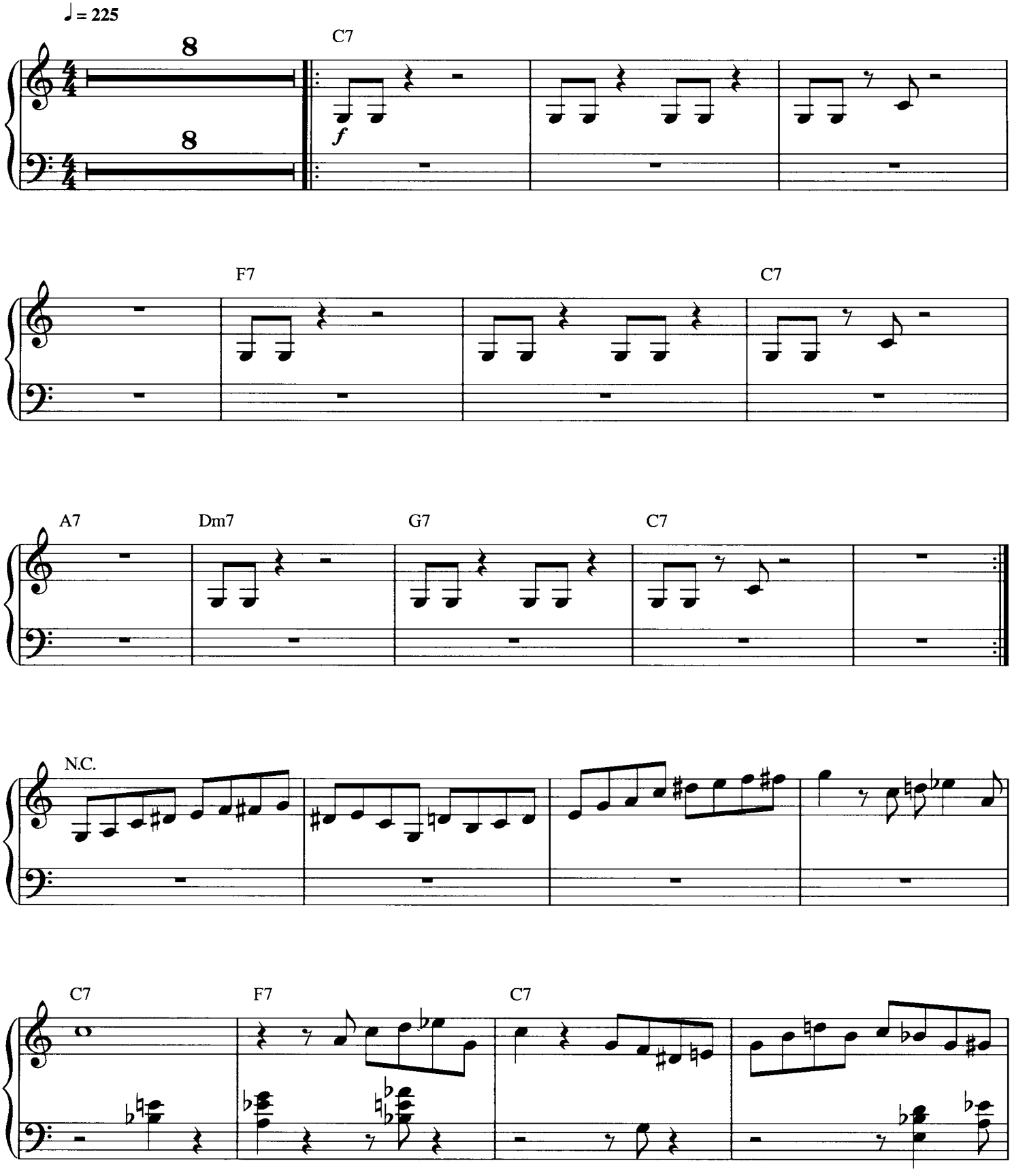
A♭m6

C-Jam Blues

By Duke Ellington



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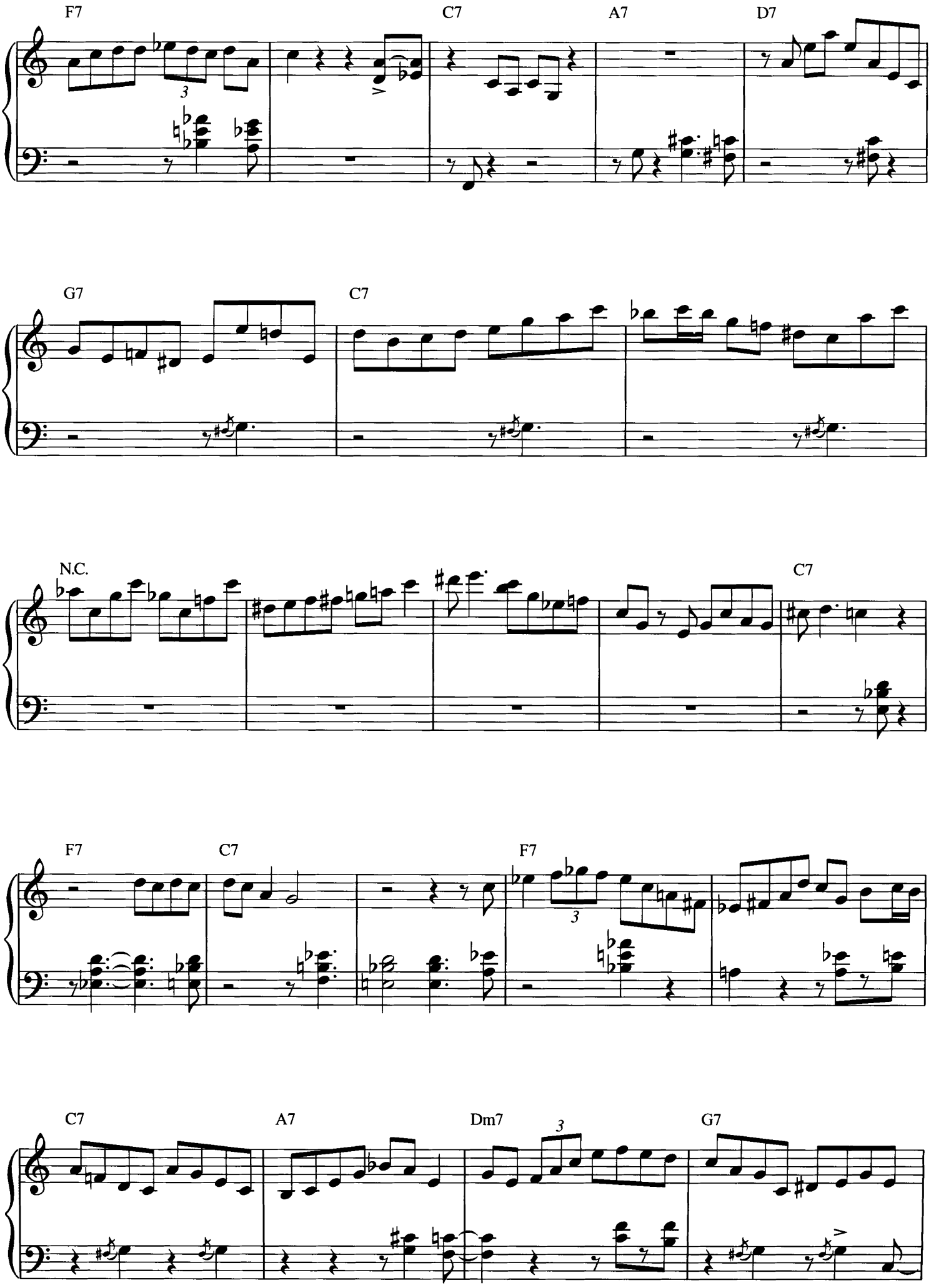
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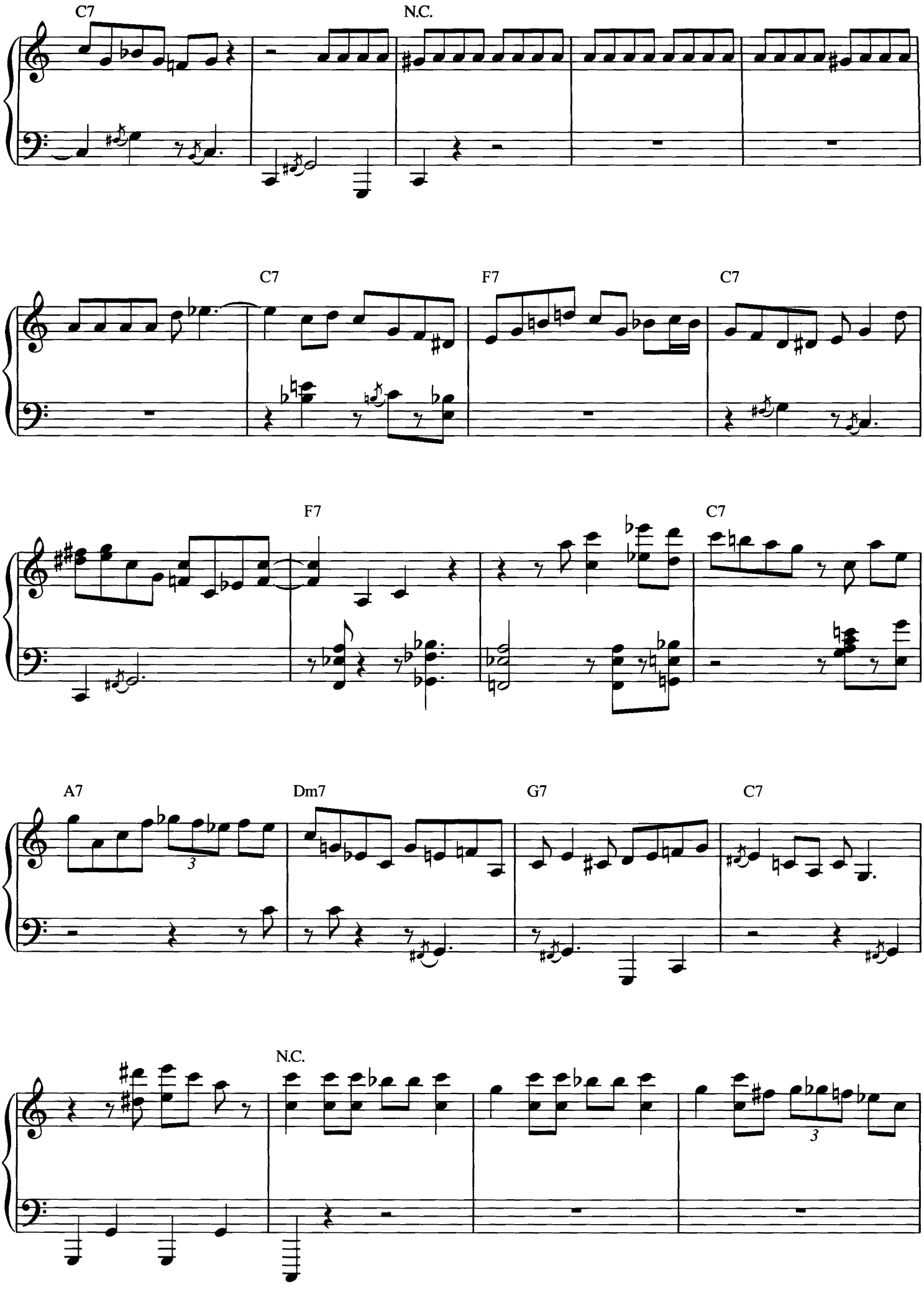
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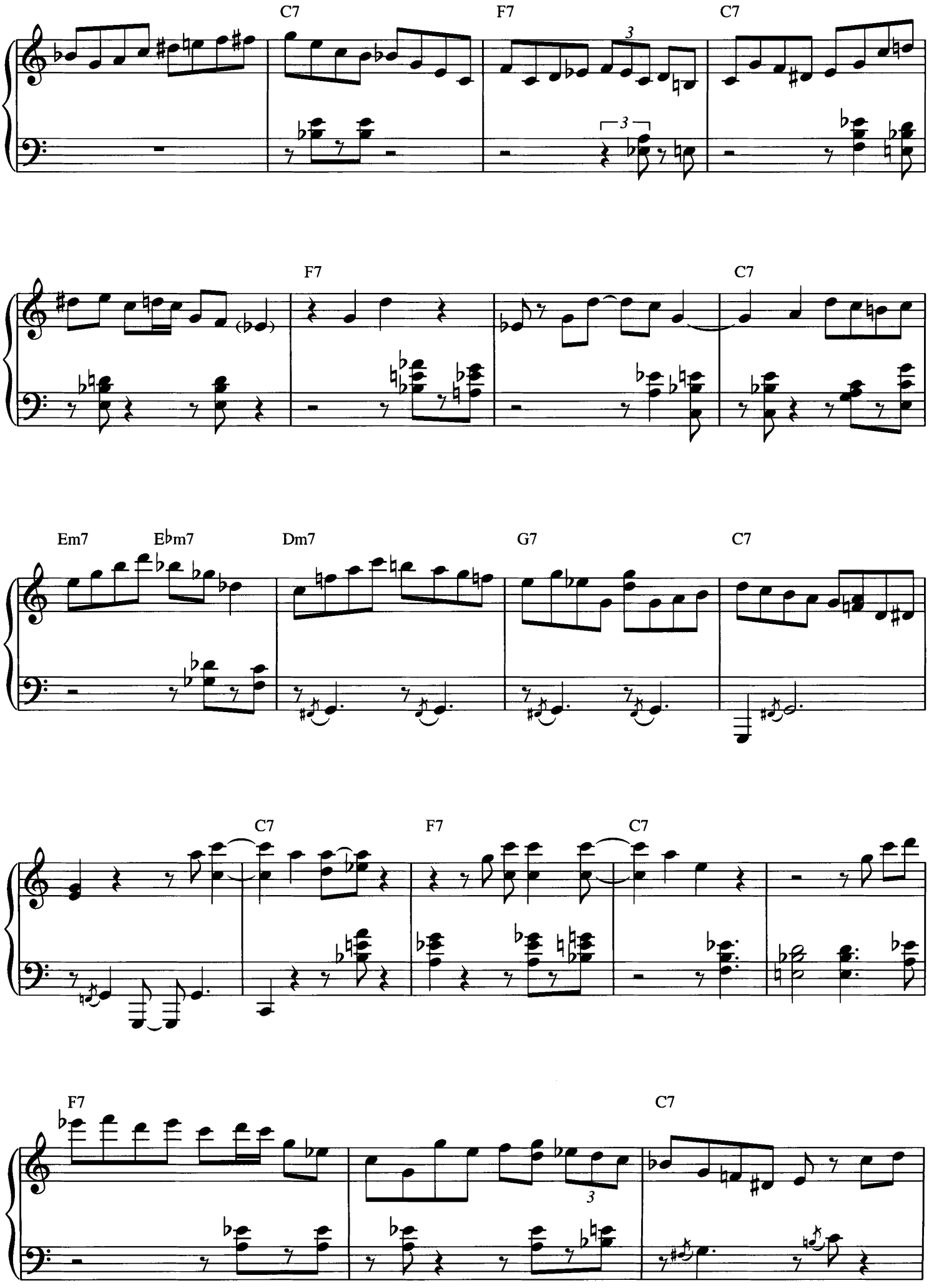
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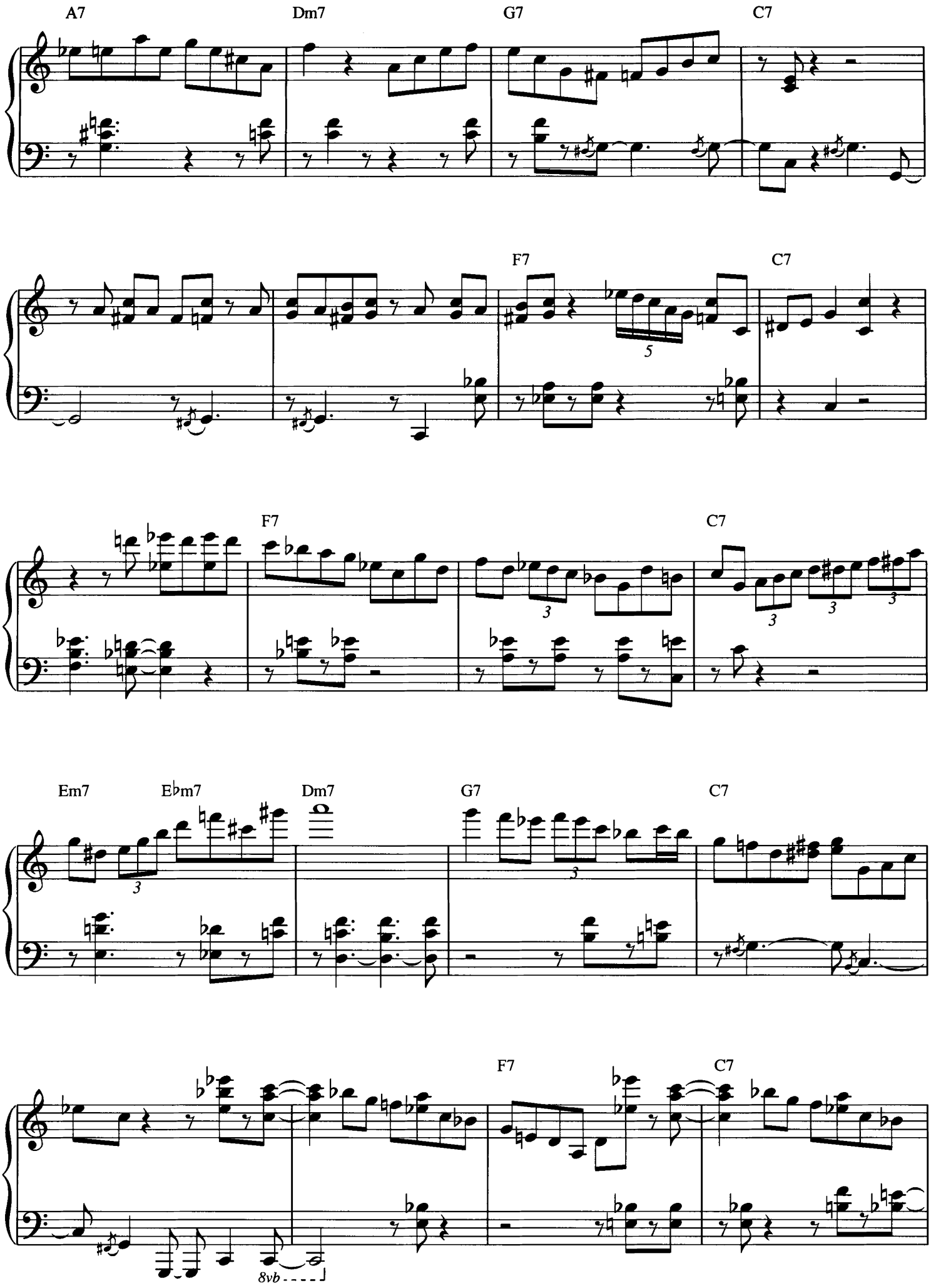
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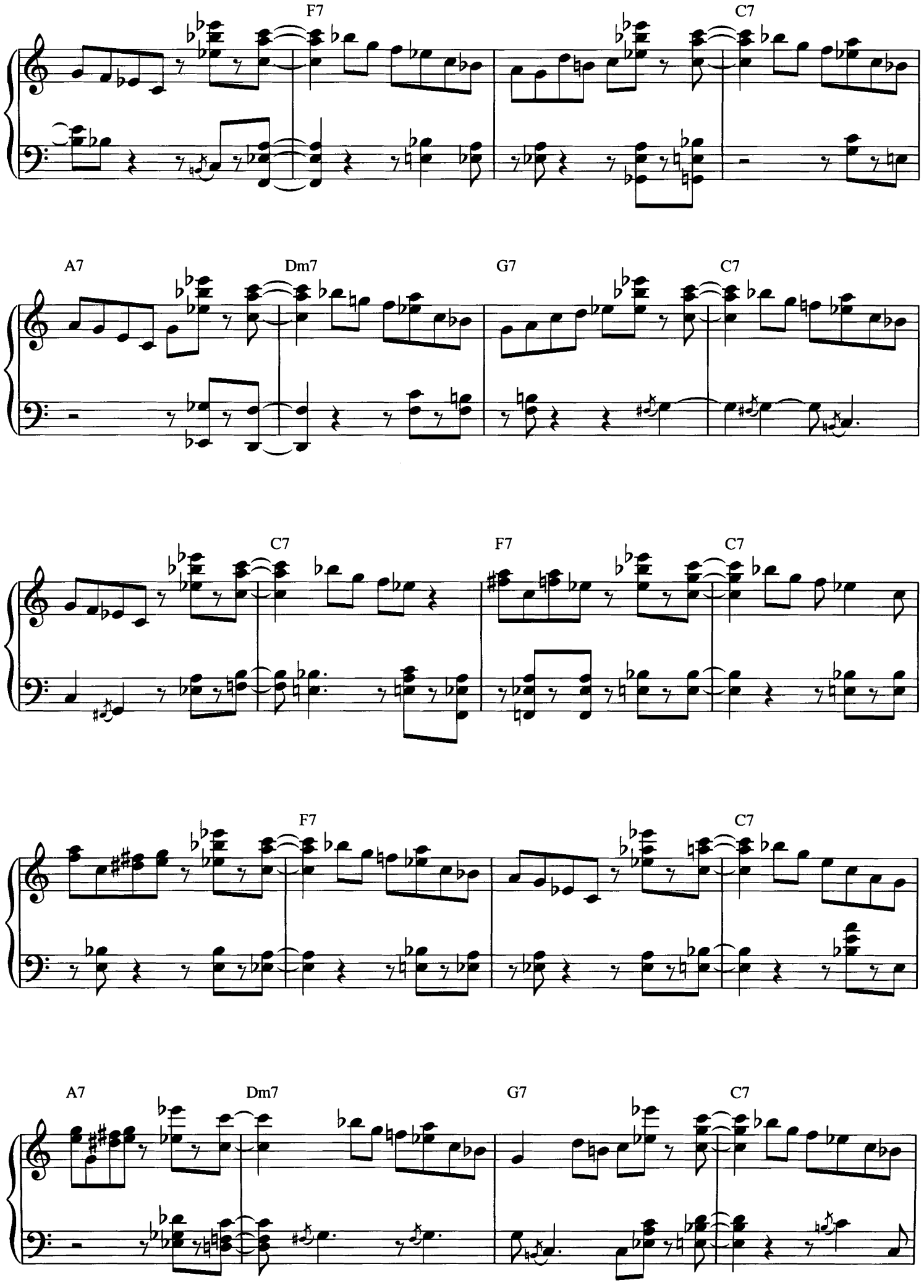
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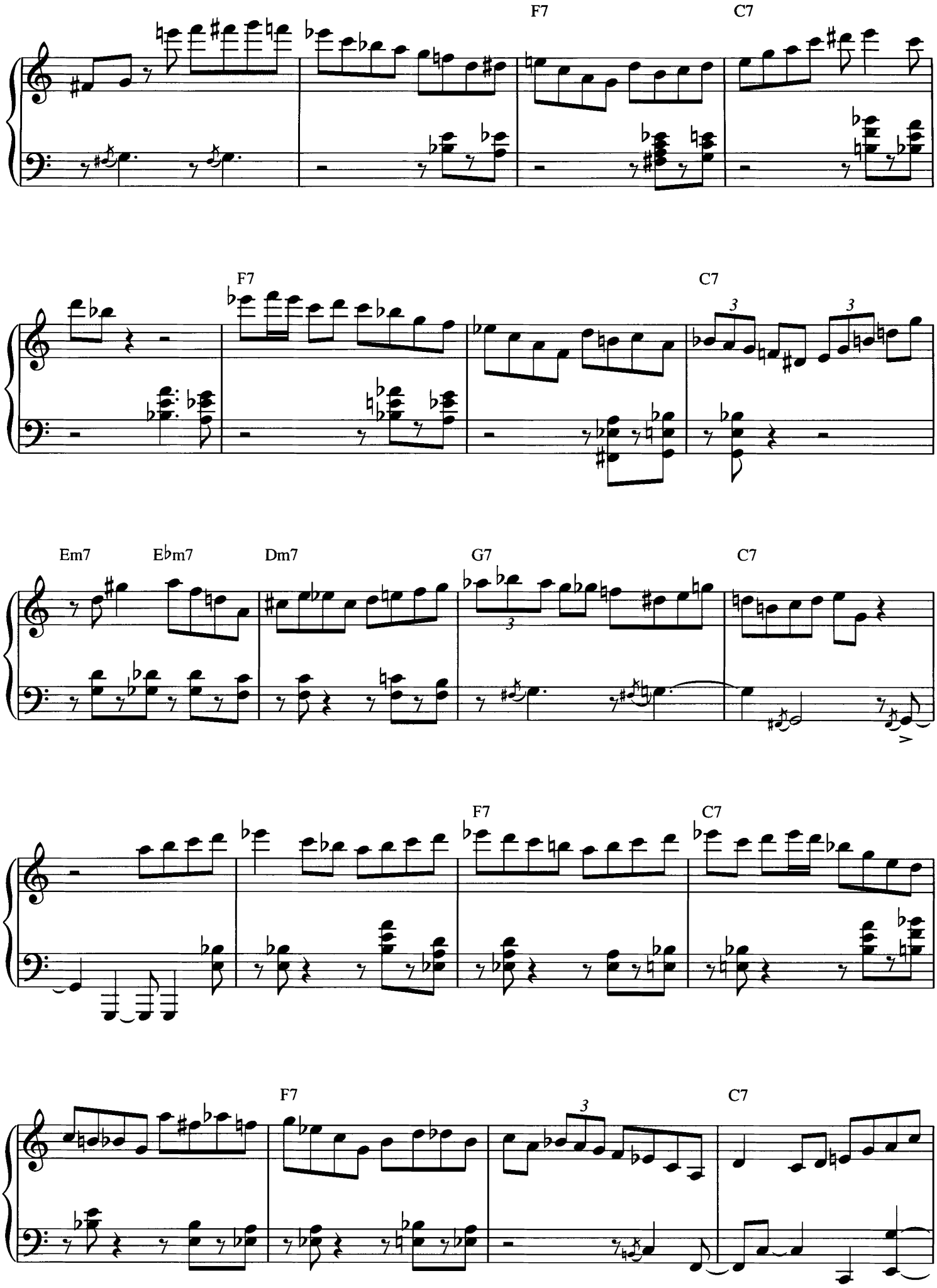
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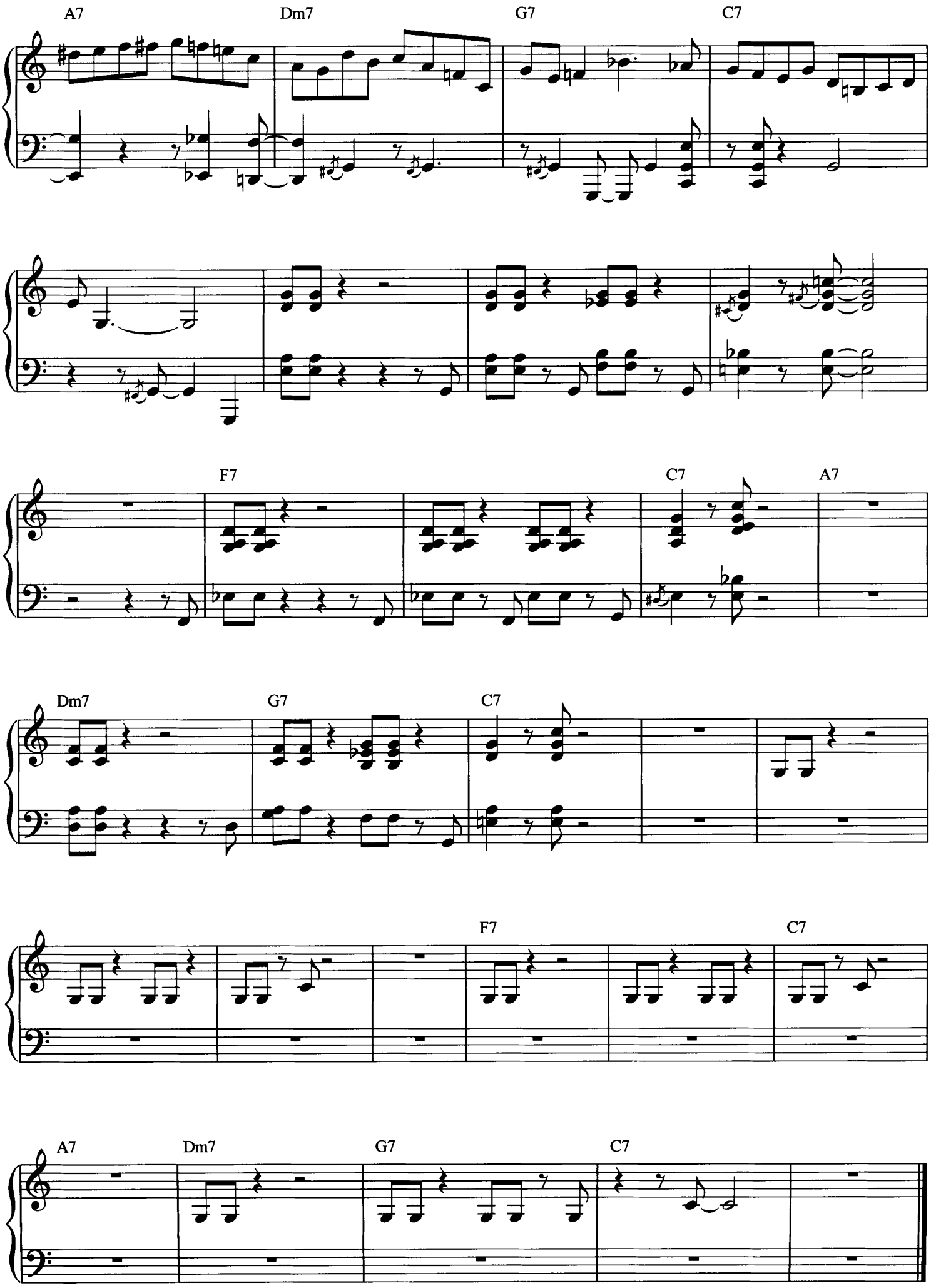
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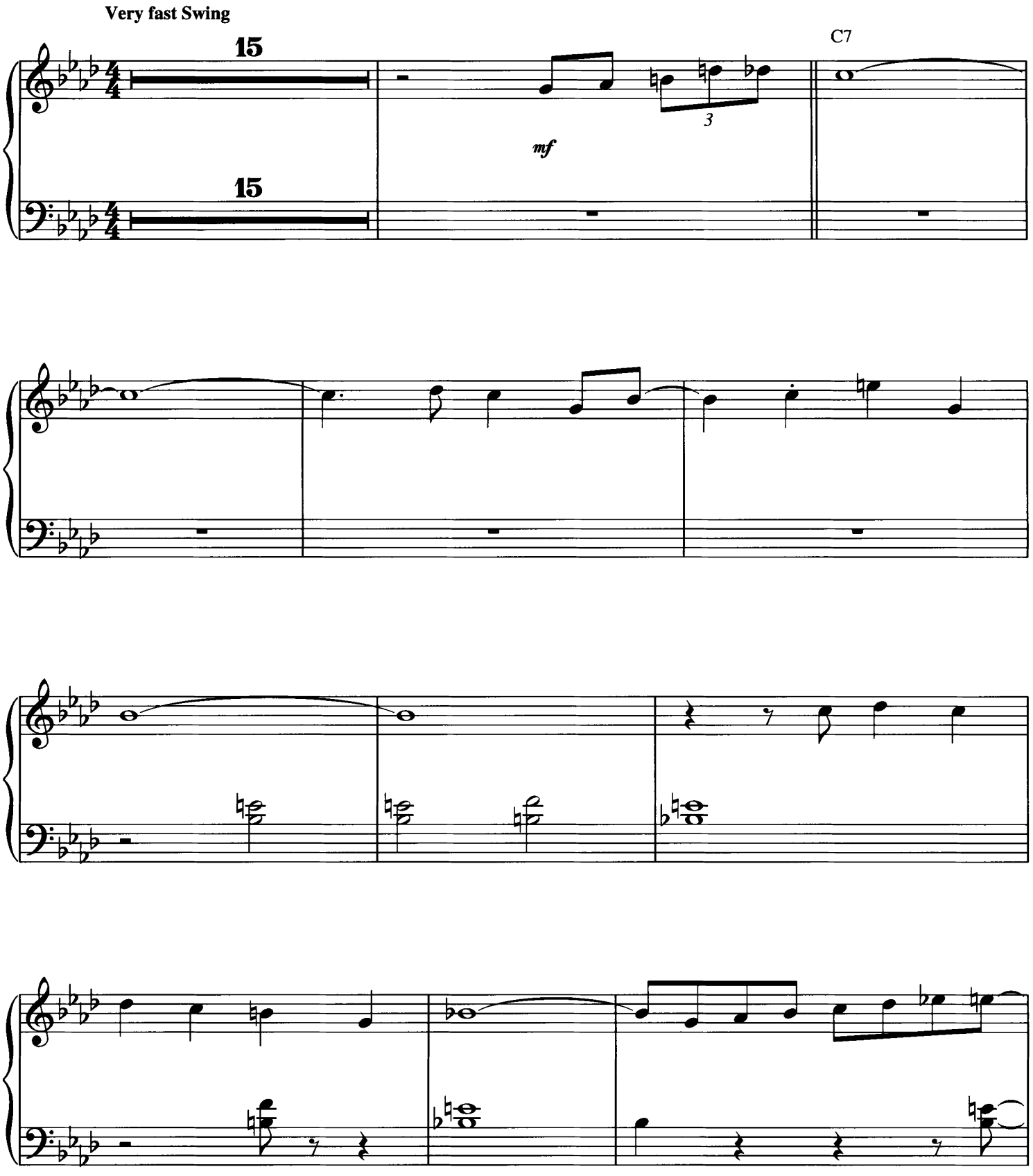
C7

Caravan

from SOPHISTICATED LADIES

Words and Music by Duke Ellington,
Irving Mills and Juan Tizol



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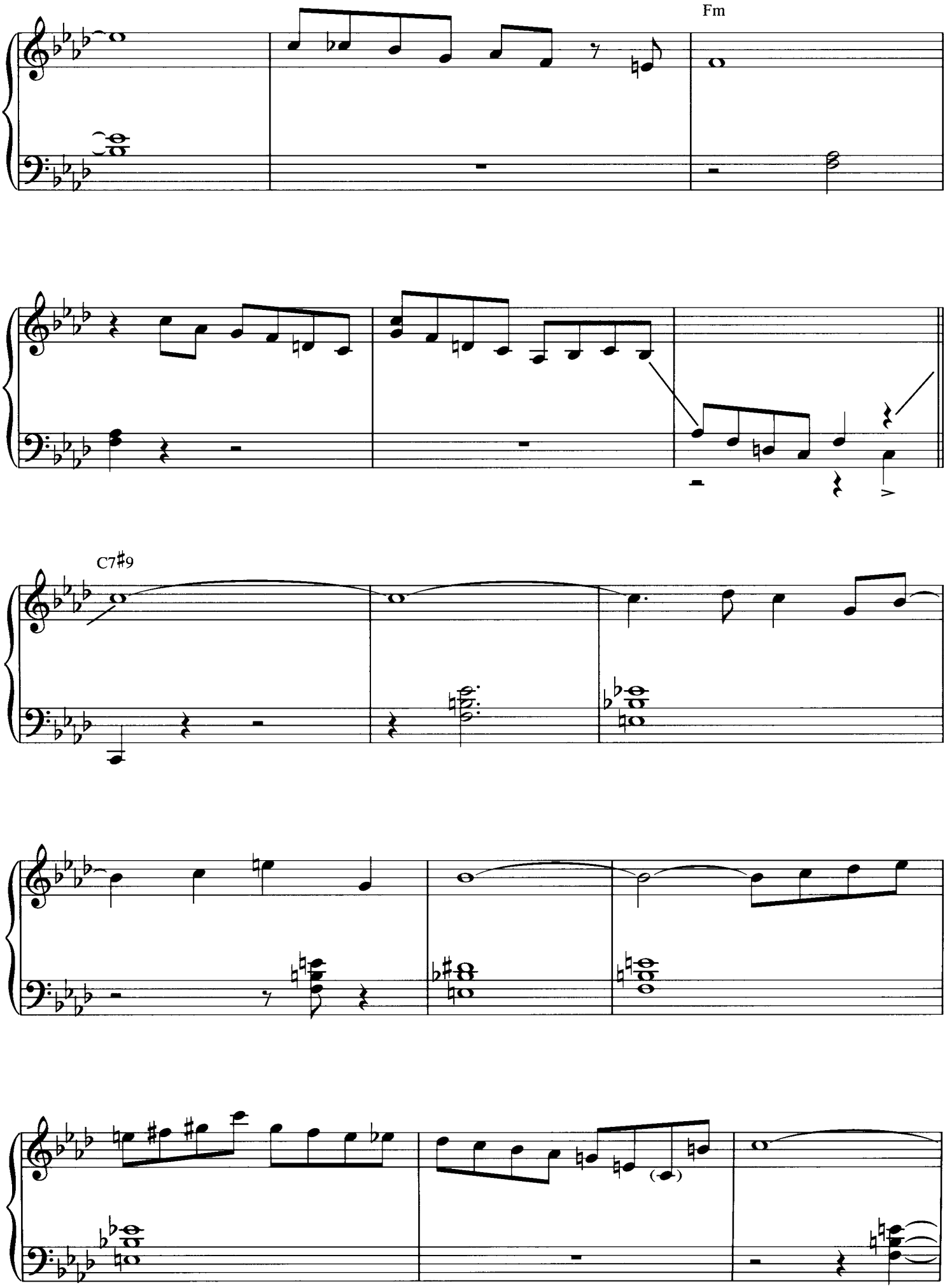
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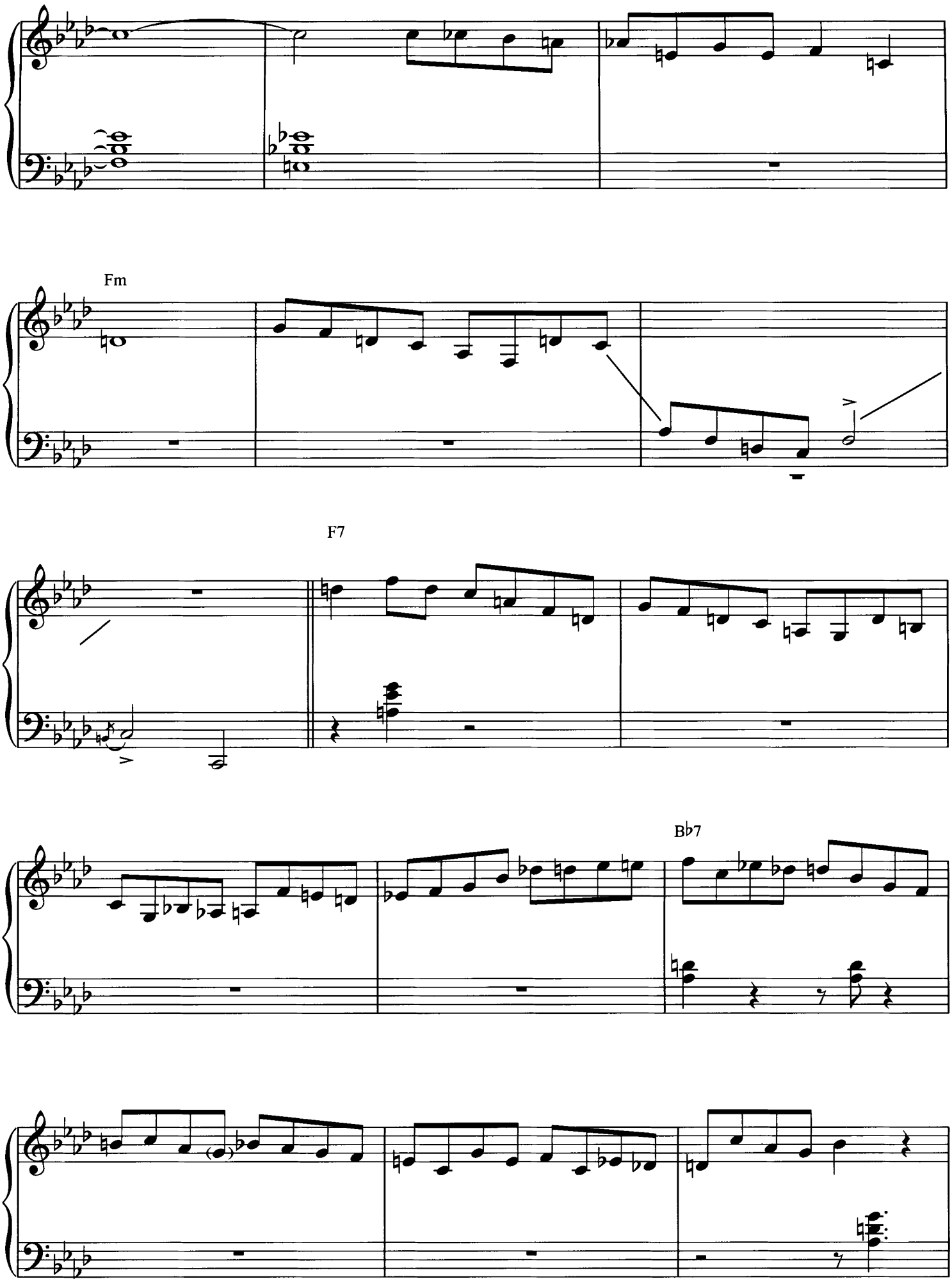
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F7
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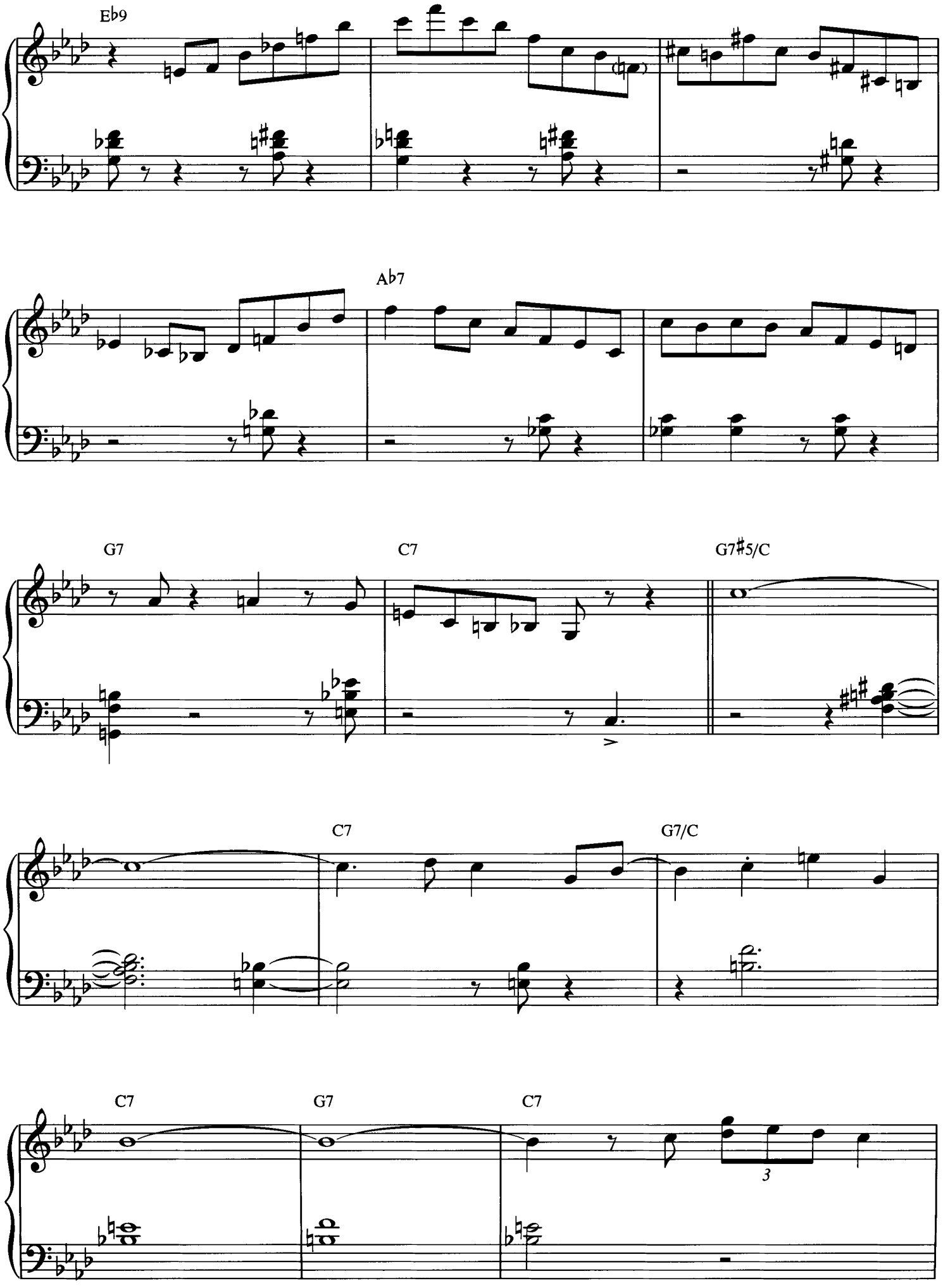
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G7/C
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G7
C7
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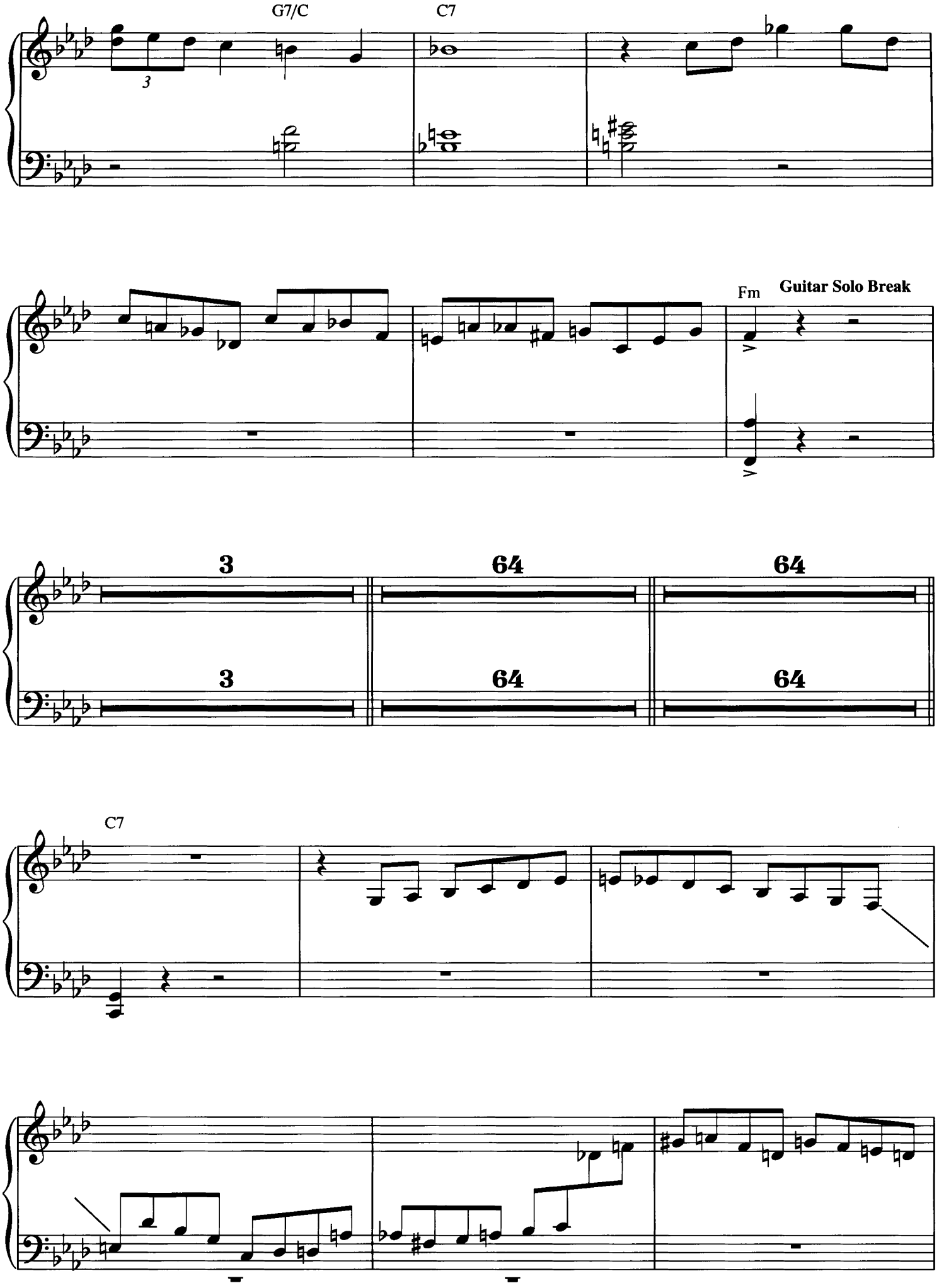
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C7
3
Fm
Guitar Solo Break
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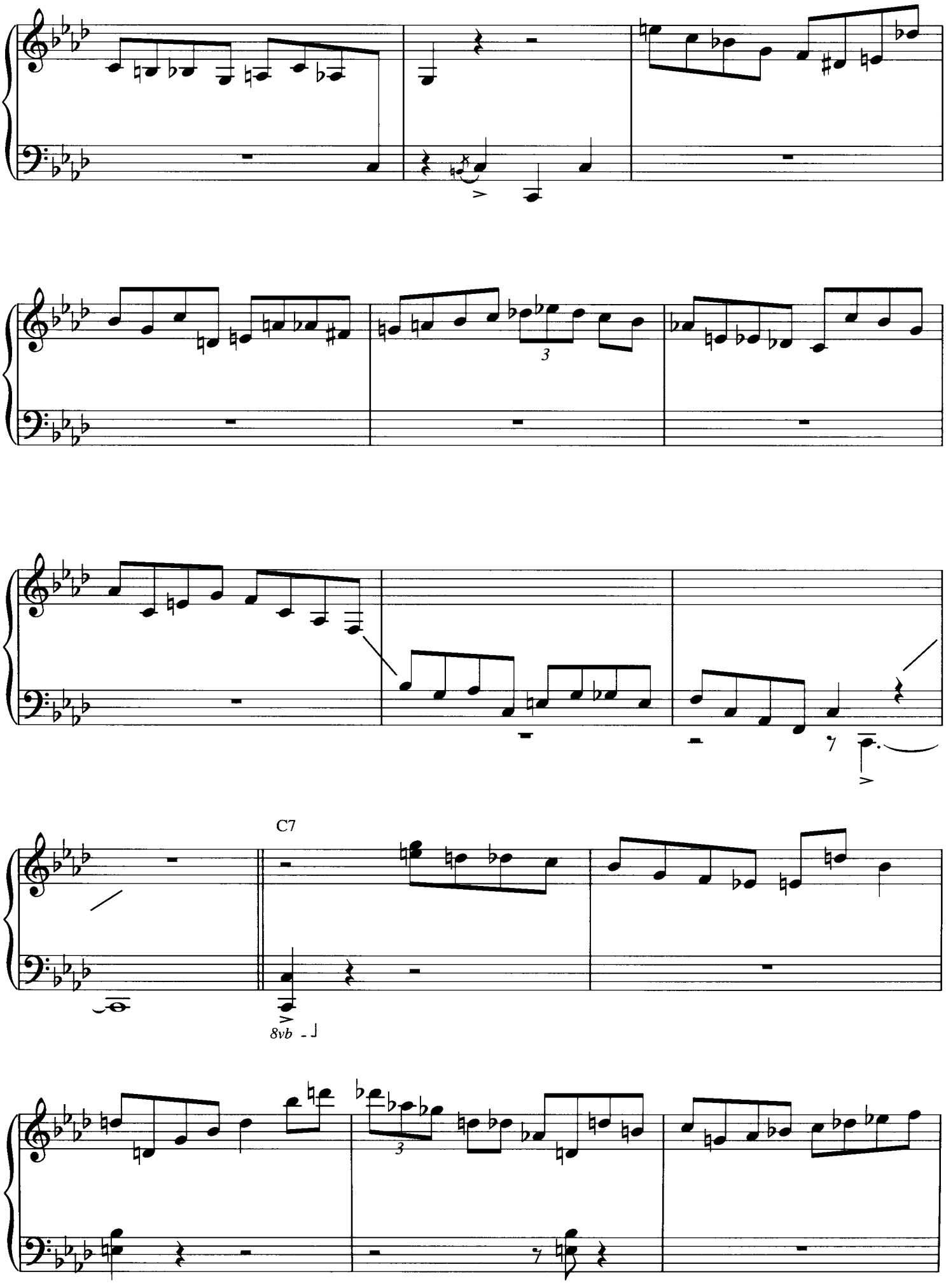
64
64
3
64
64
C7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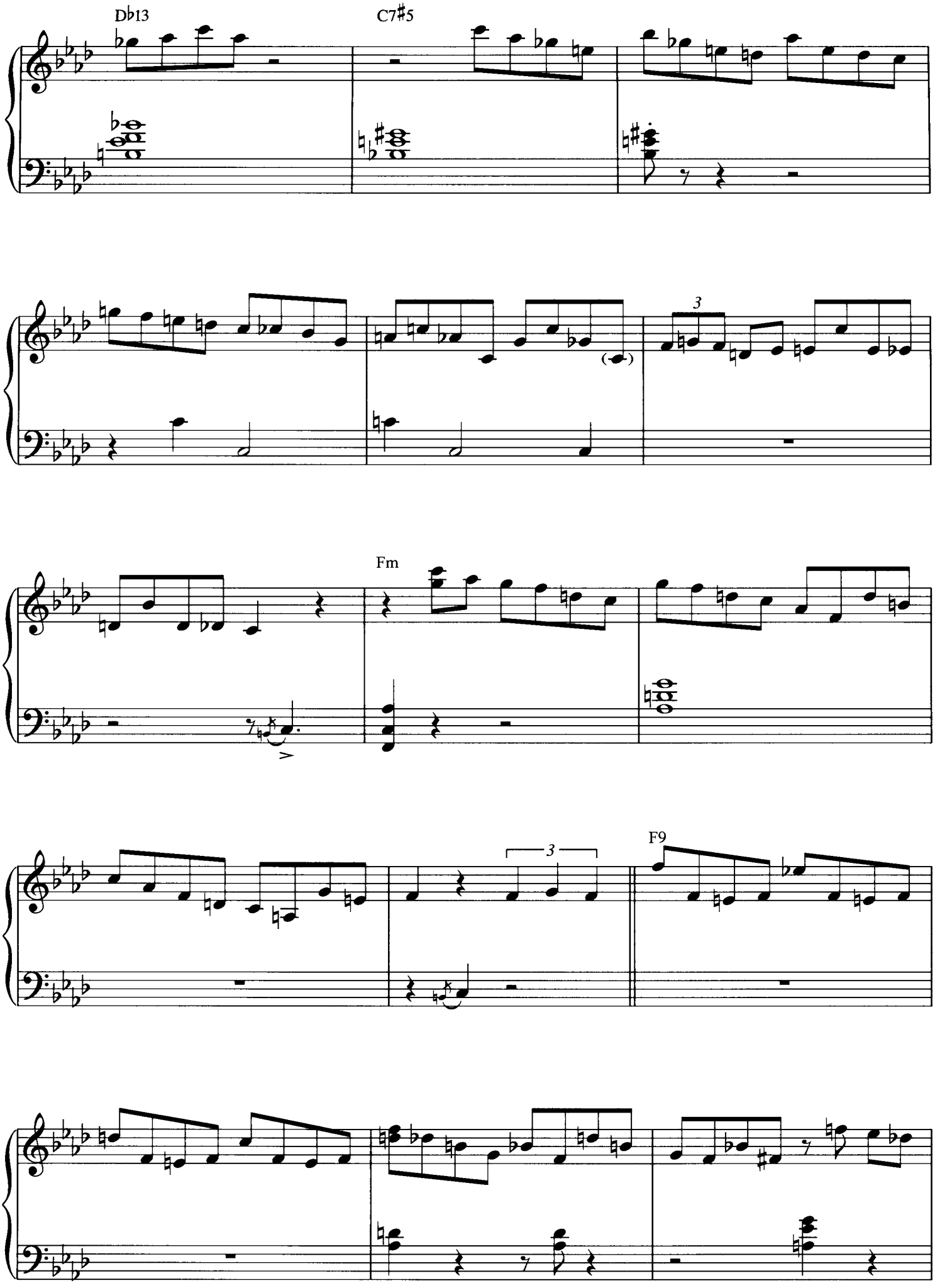
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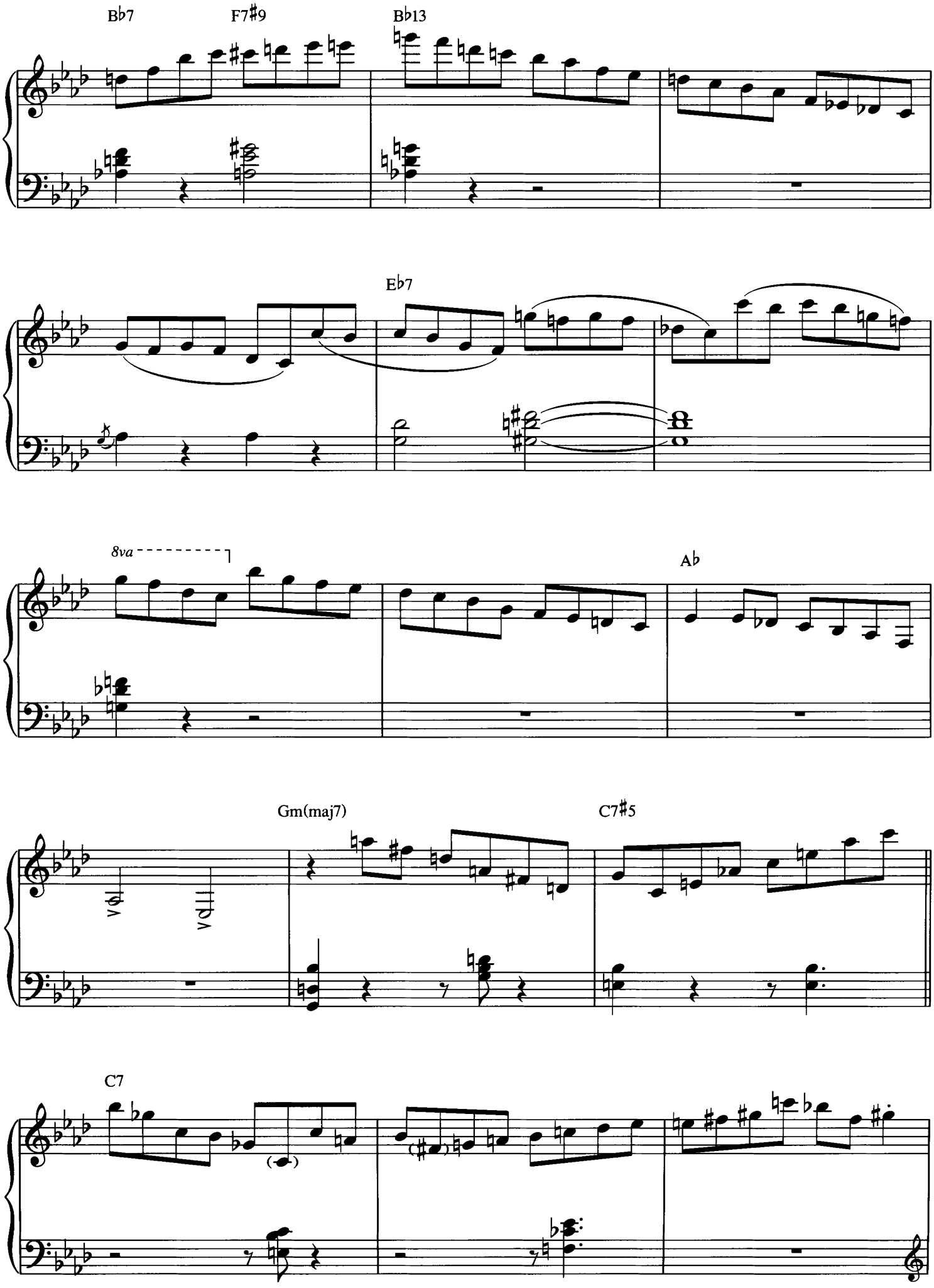
Fm
3
F9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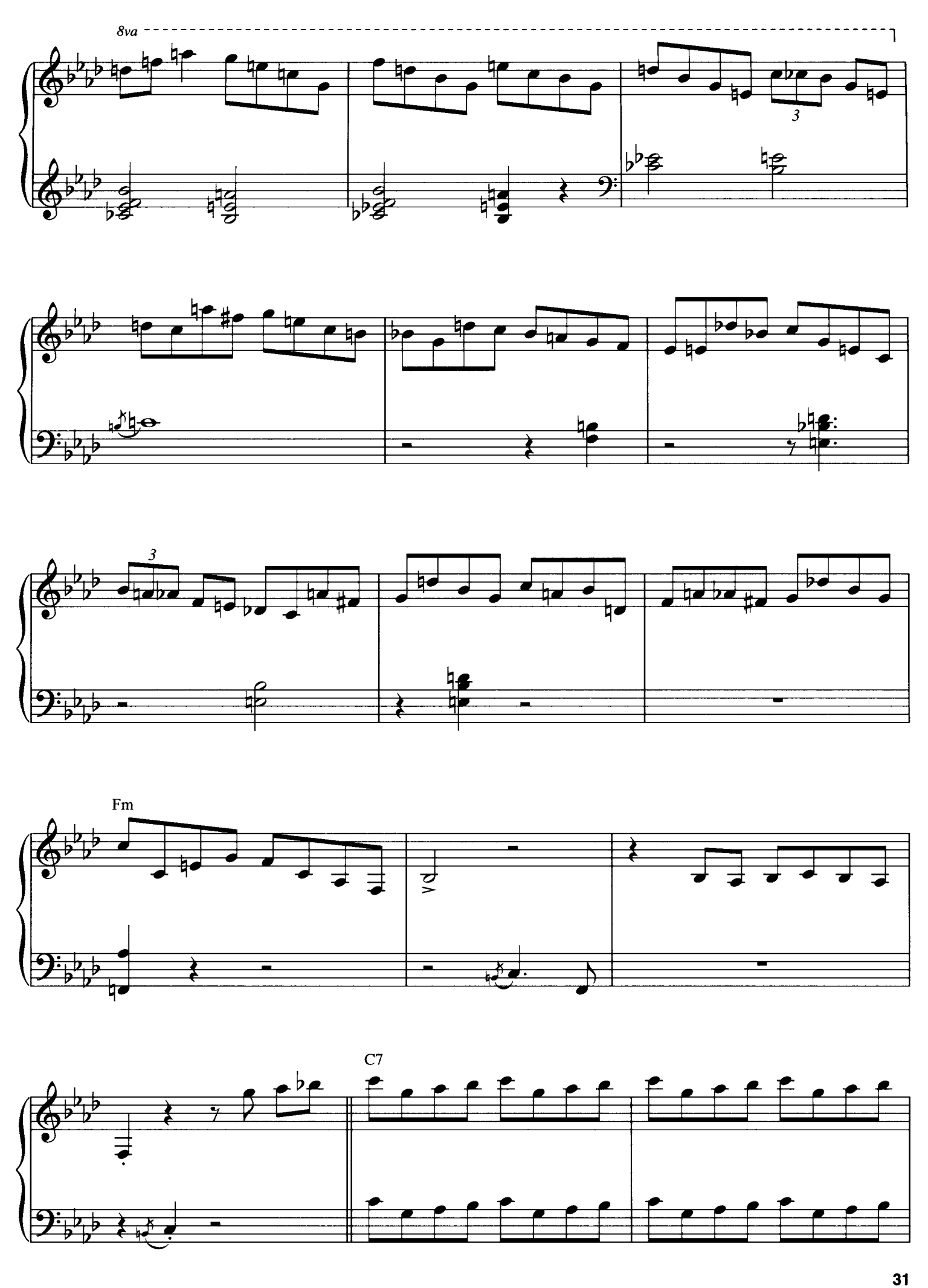
8va
Ab
Gm(maj7)
C7#5
C7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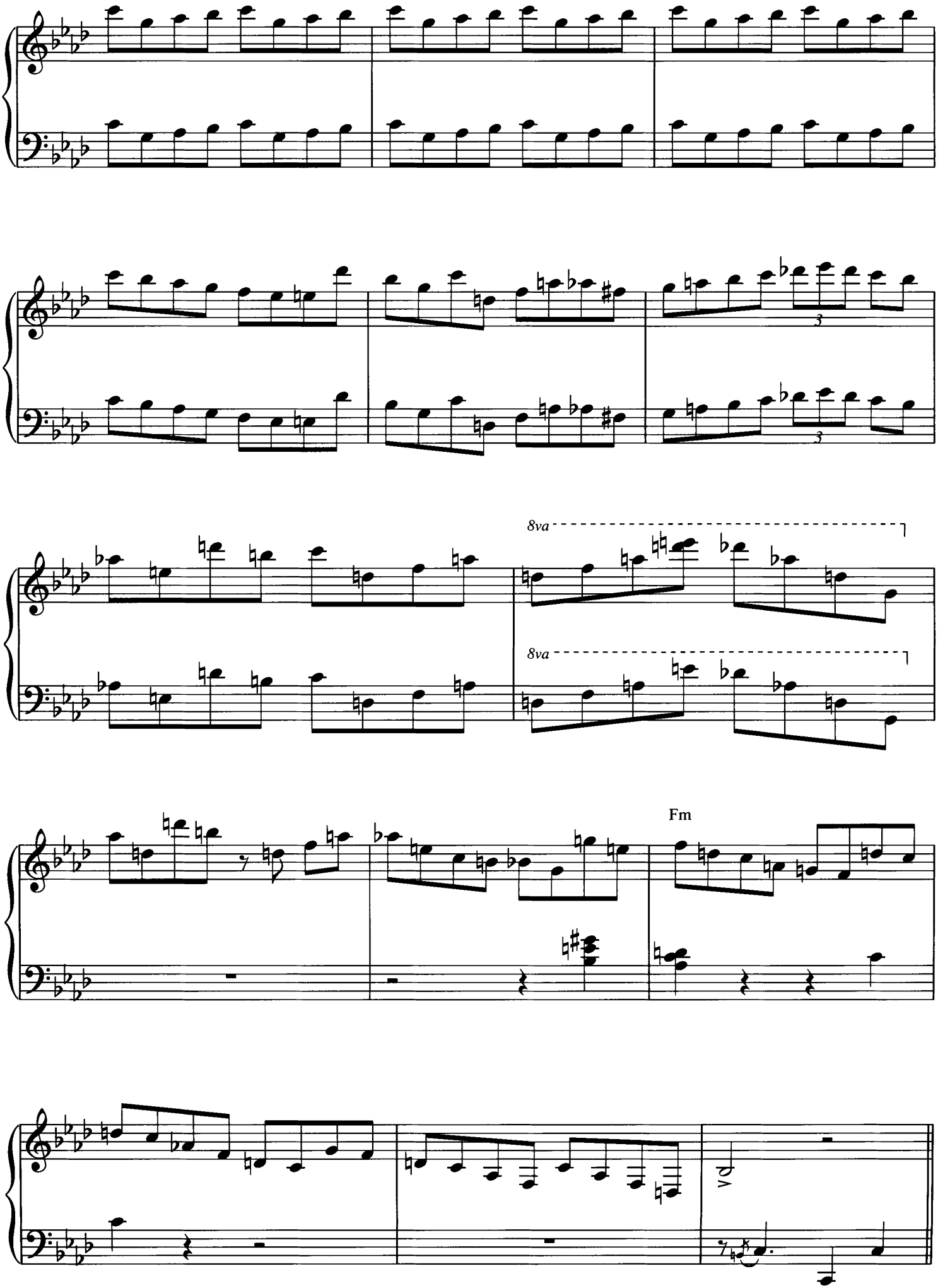
Fm
C7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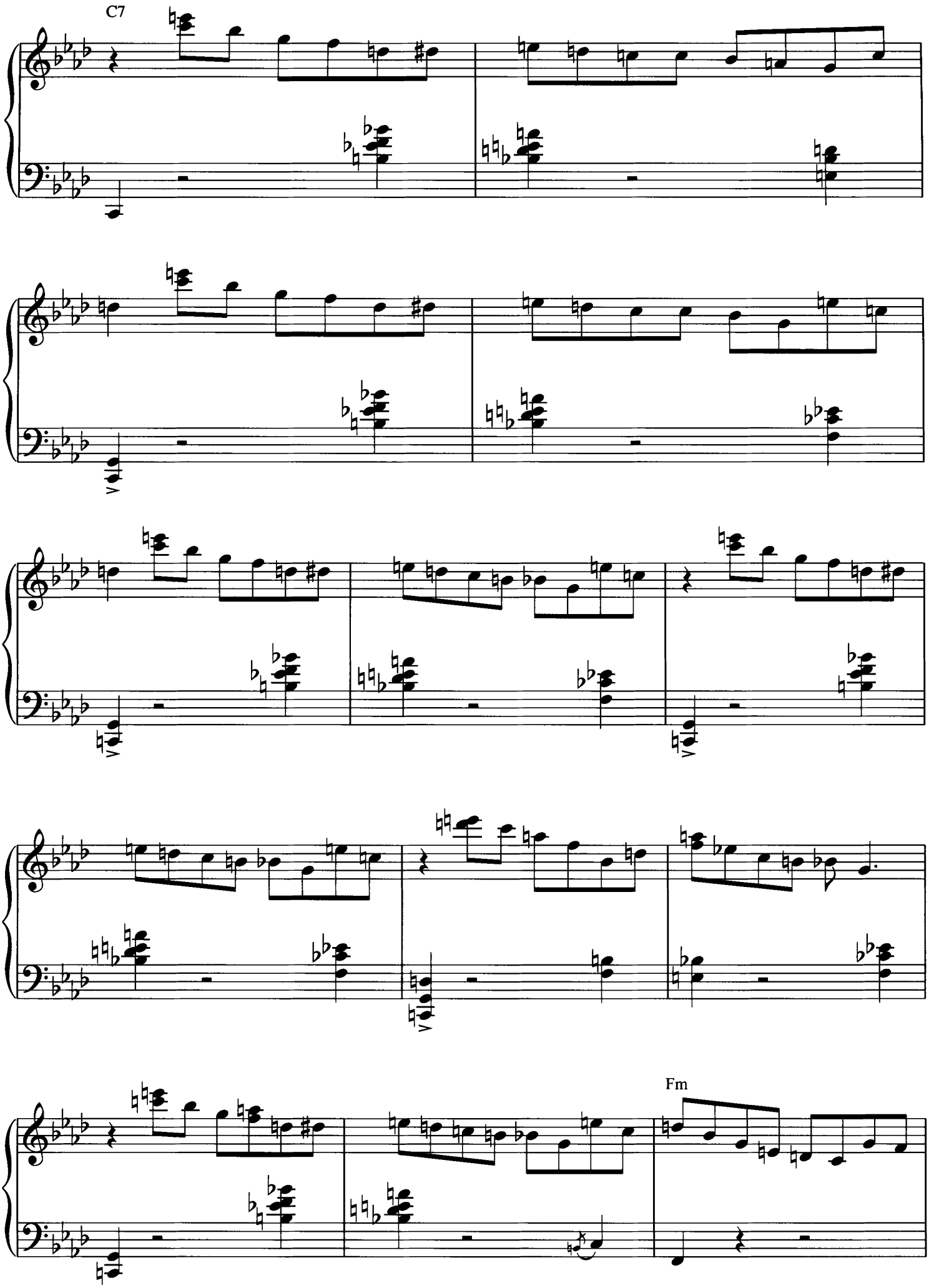
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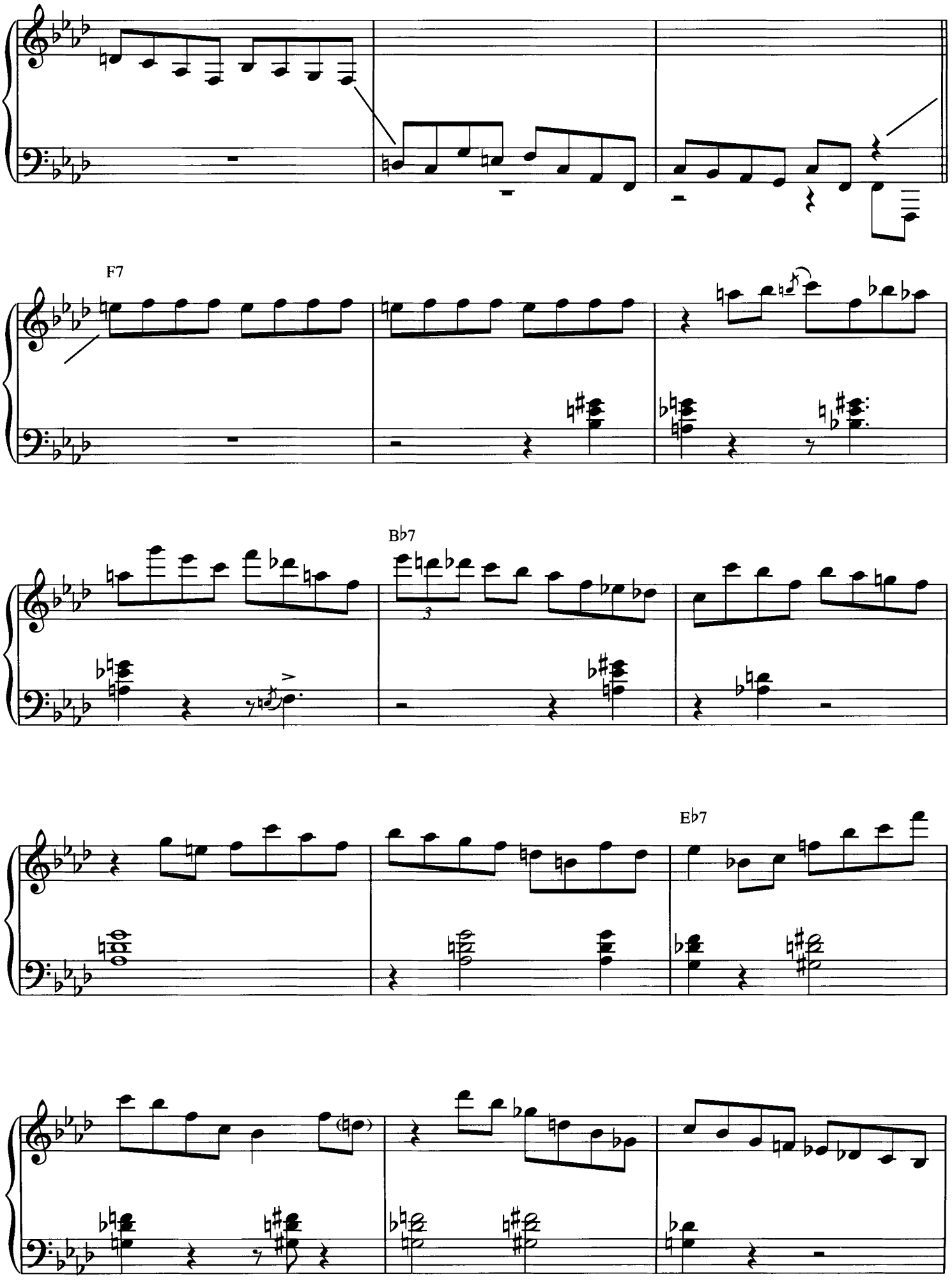
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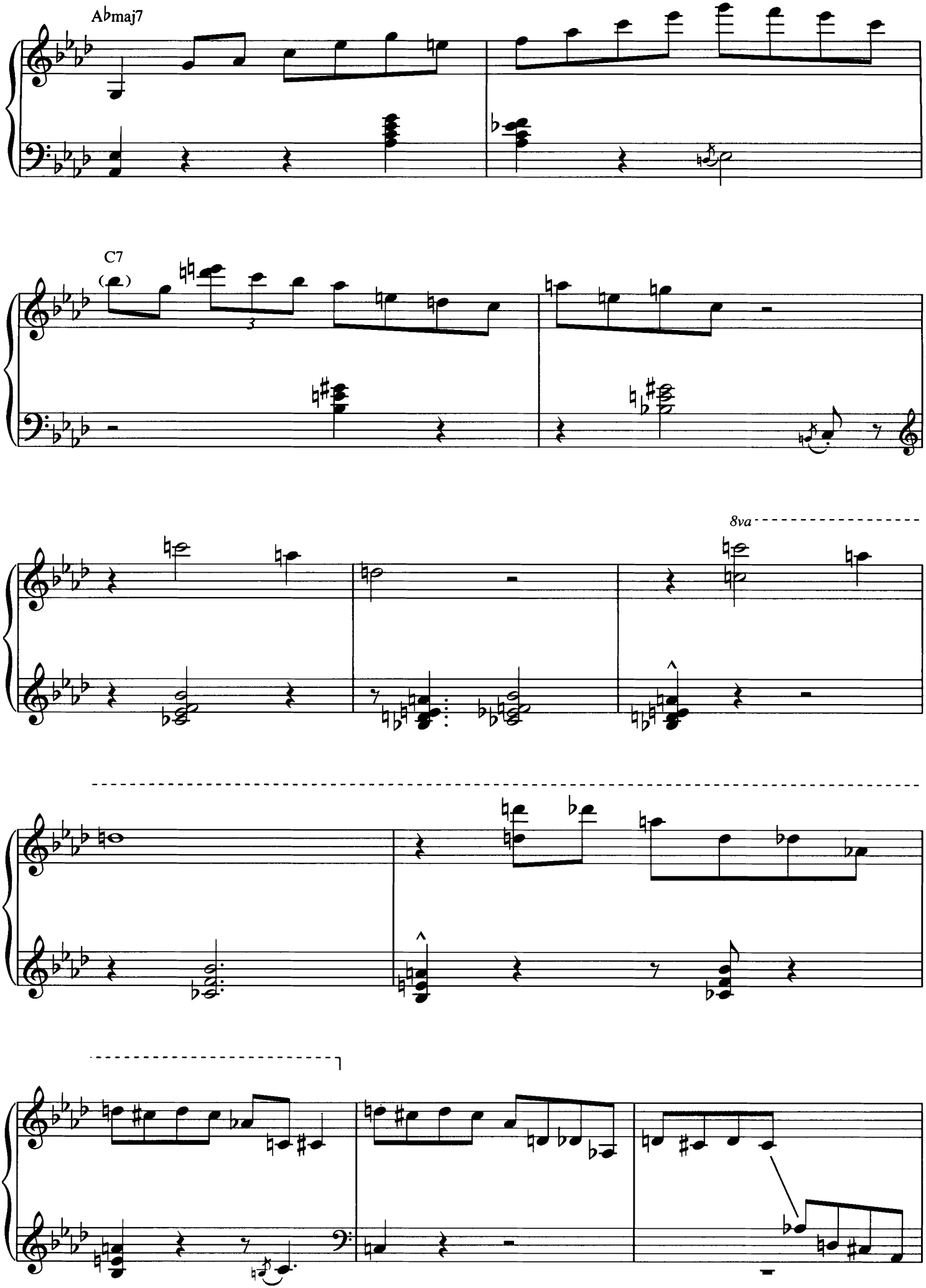
A♭maj7
C7
3
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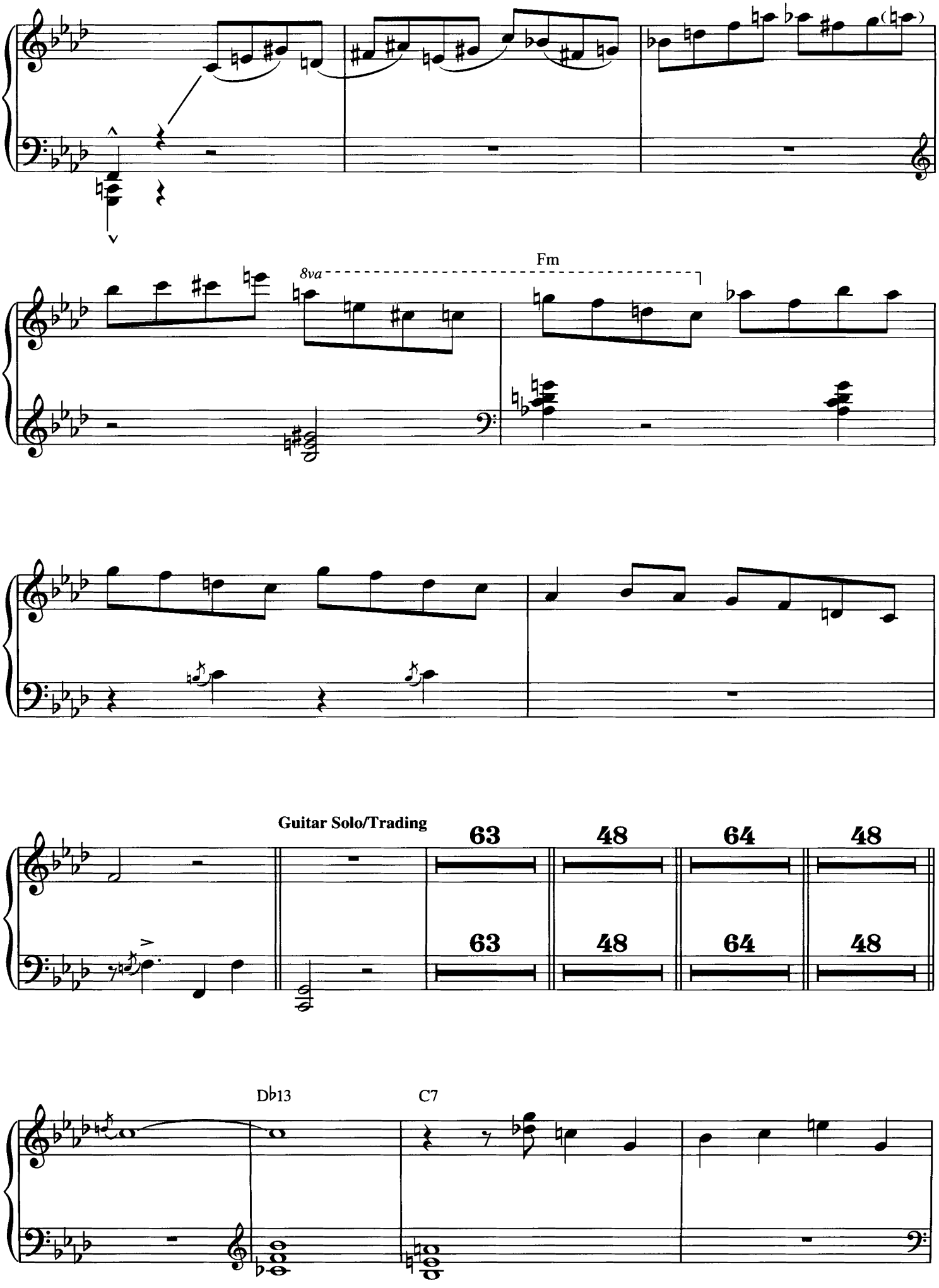
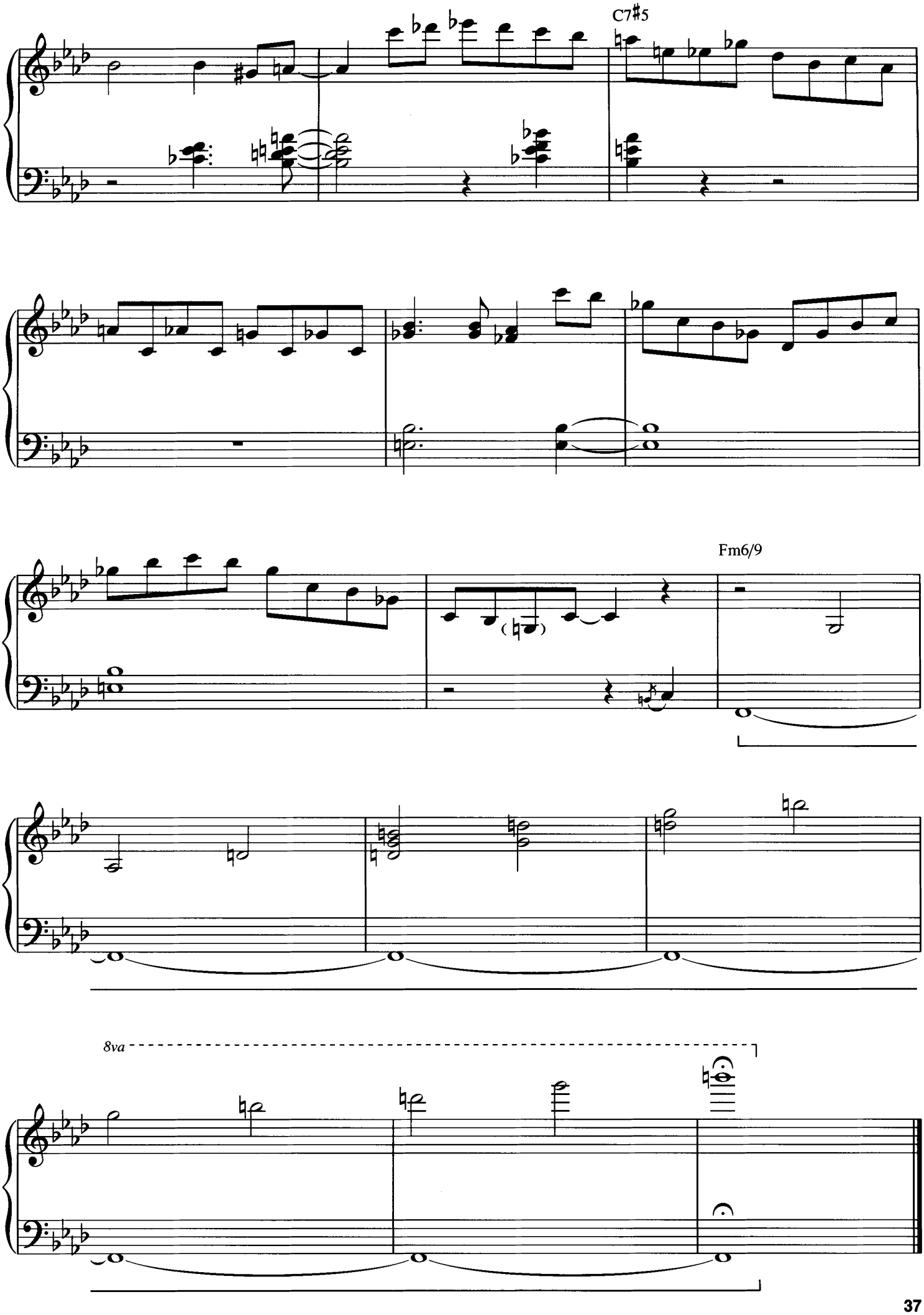
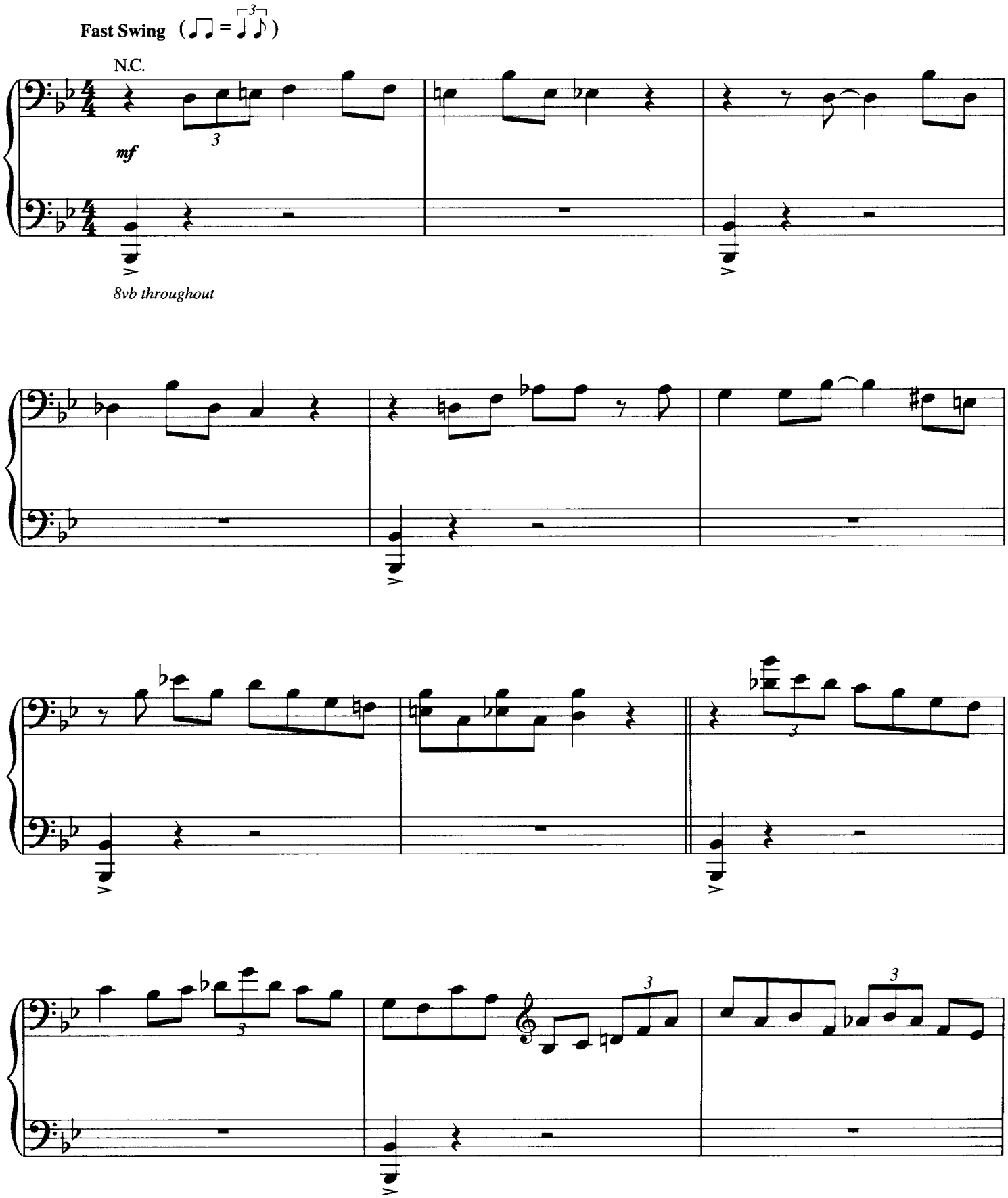

8va
Fm
Guitar Solo/Trading
63
48
64
48
63
48
64
48
D♭13
C7


C7#5
Fm6/9
8va

Cotton Tail

By Duke Ellington



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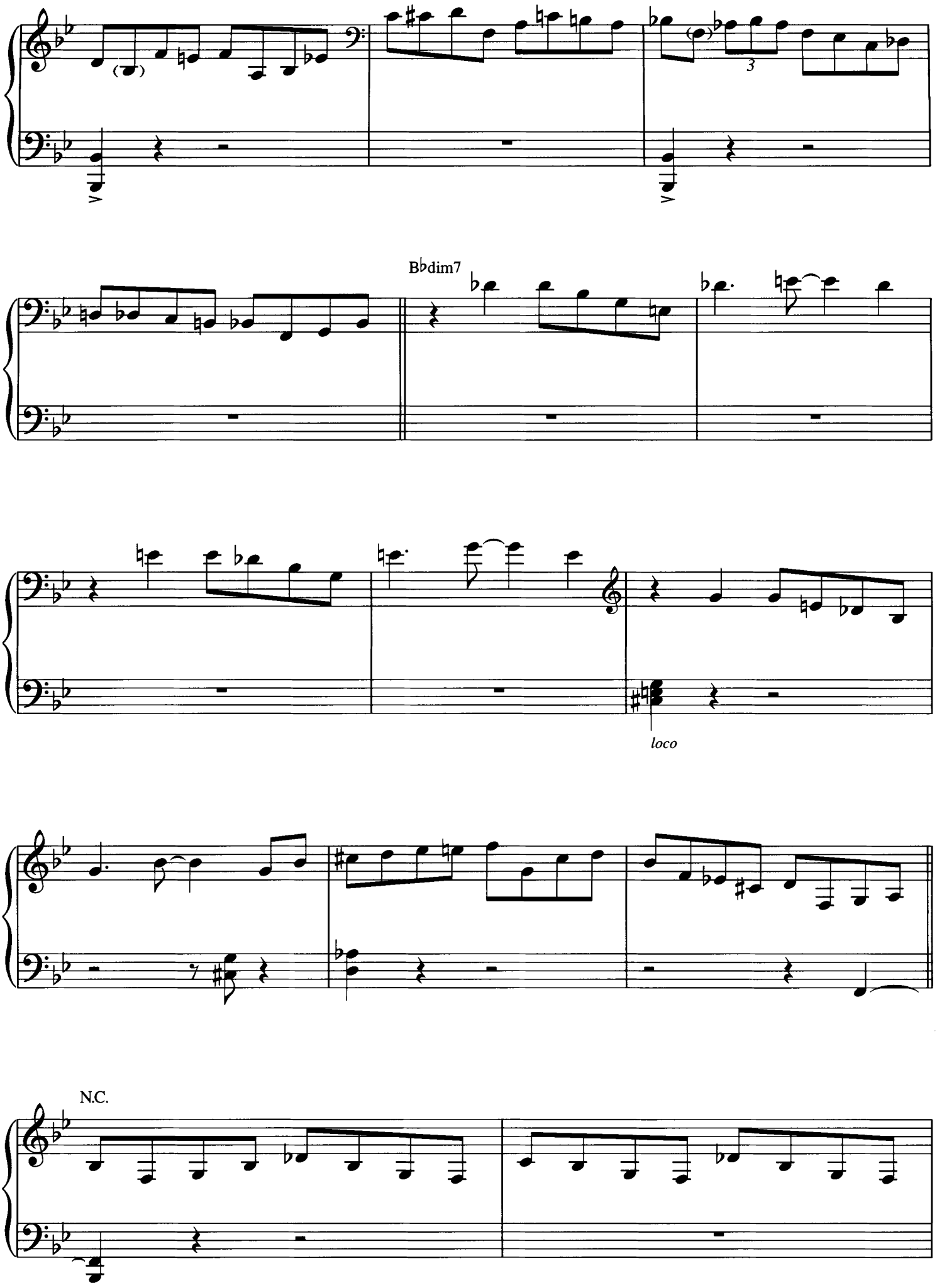
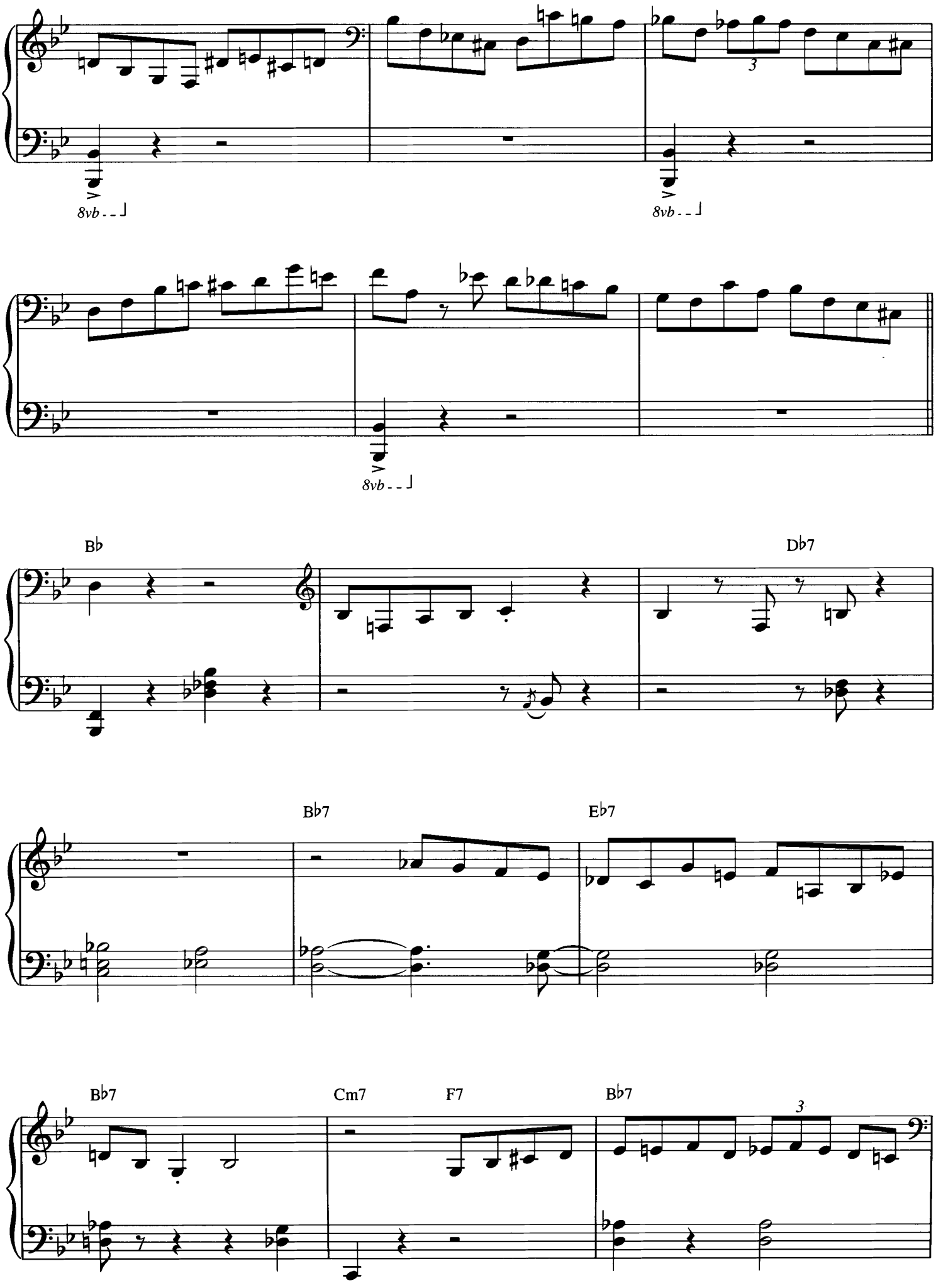
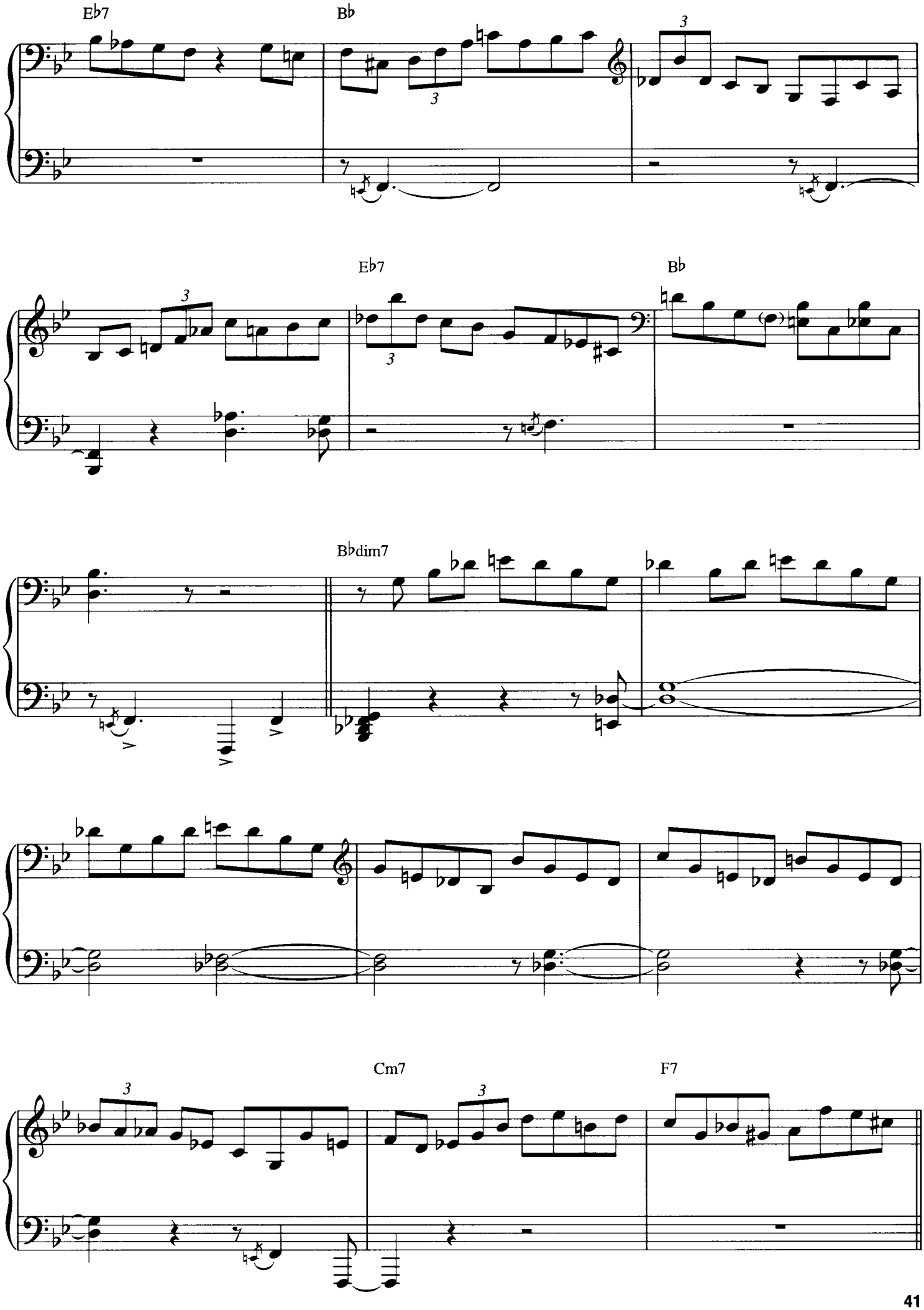
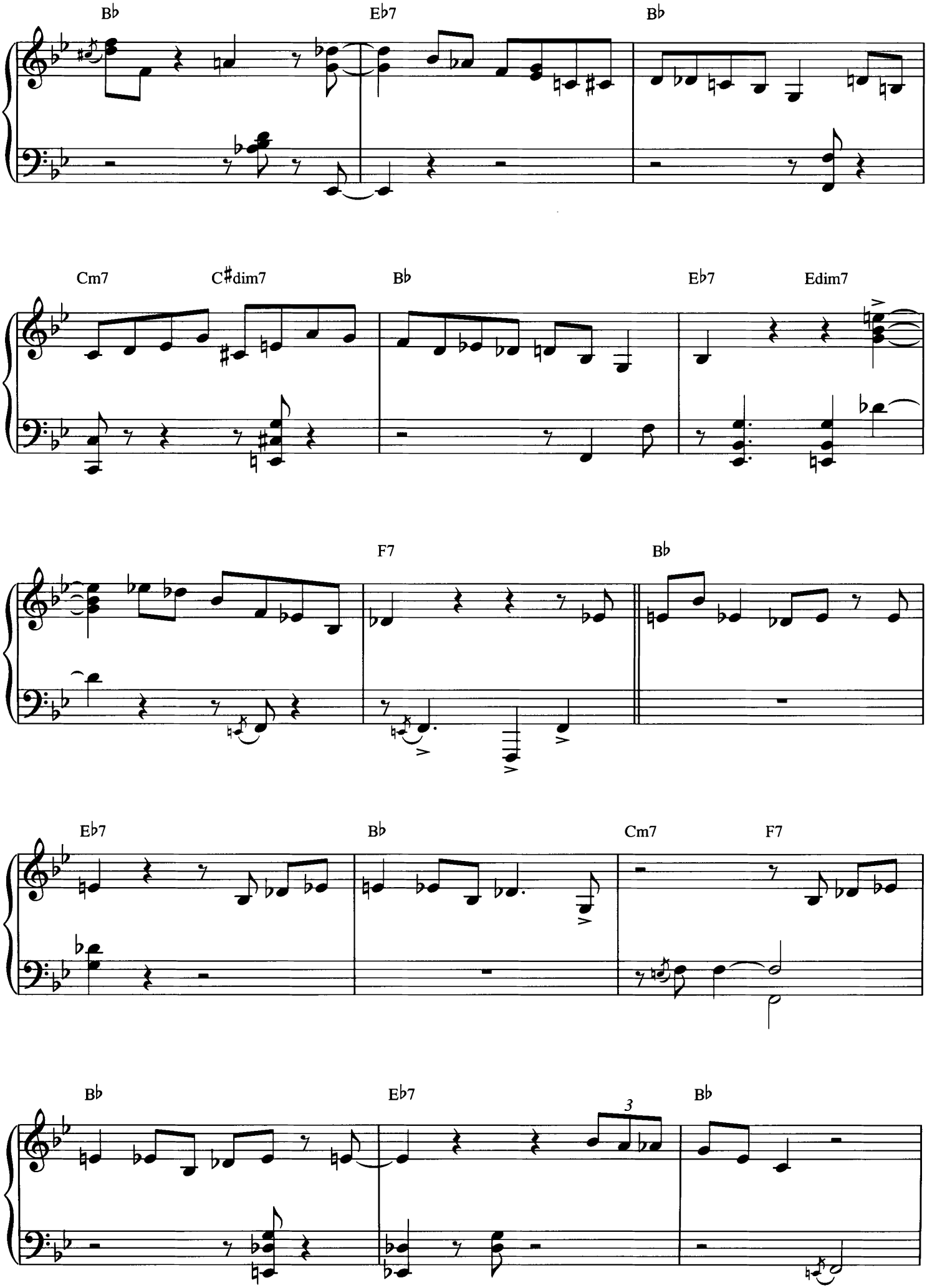
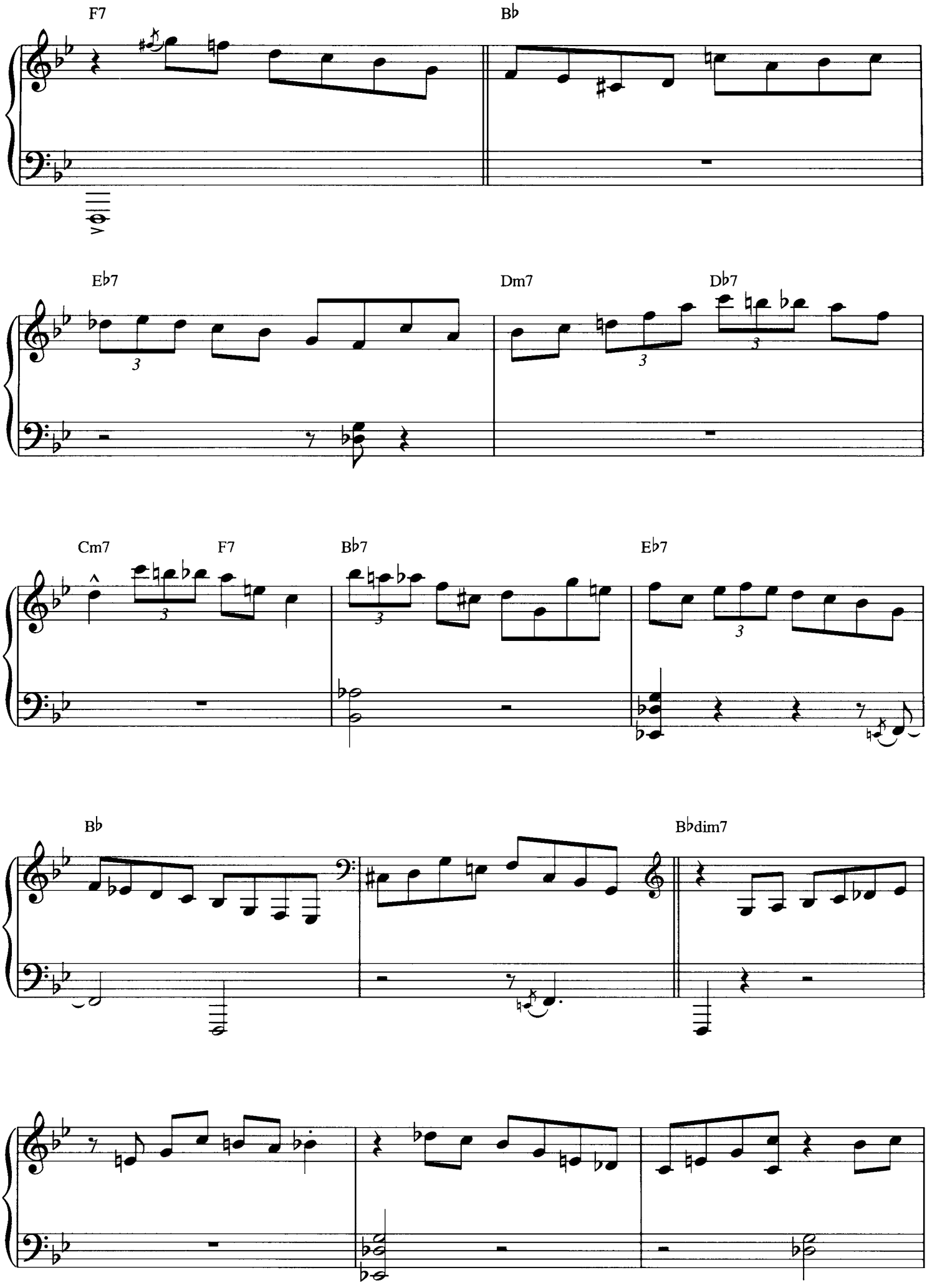
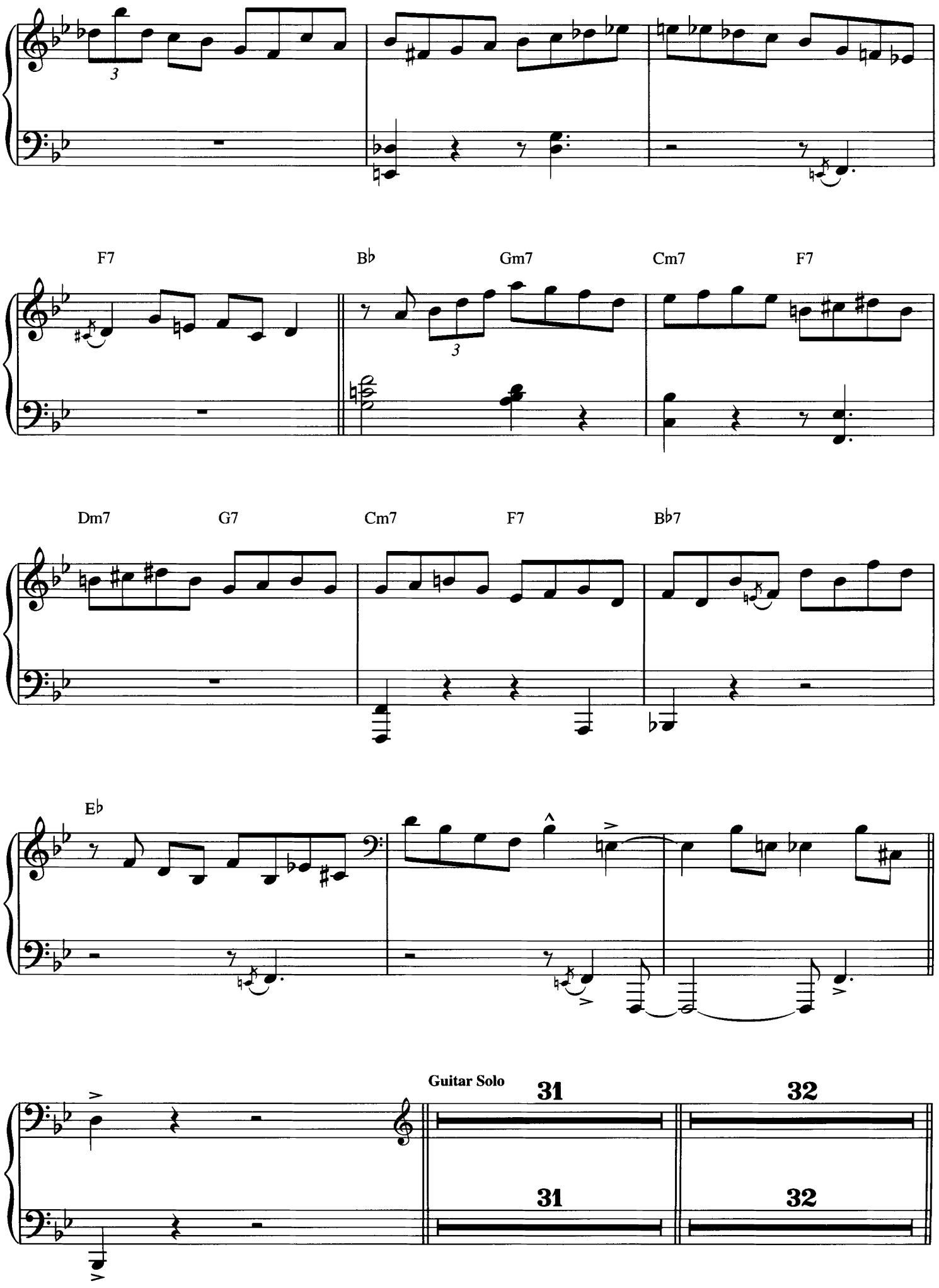

B♭dim7
loco
N.C.

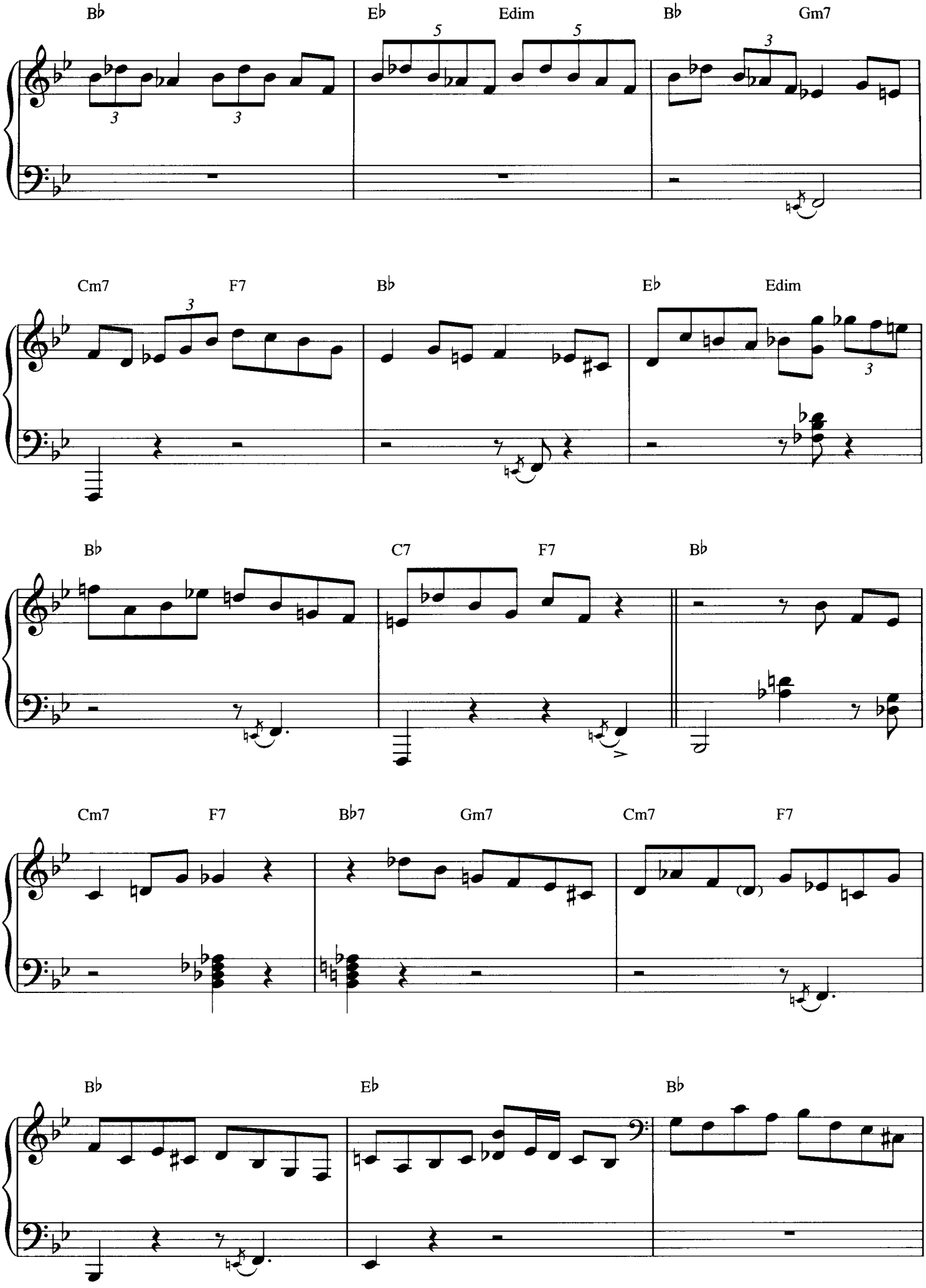

8vb
8vb
3
8vb
Bb
Db7
Bb7
Eb7
Bb7
Cm7
F7
Bb7
3

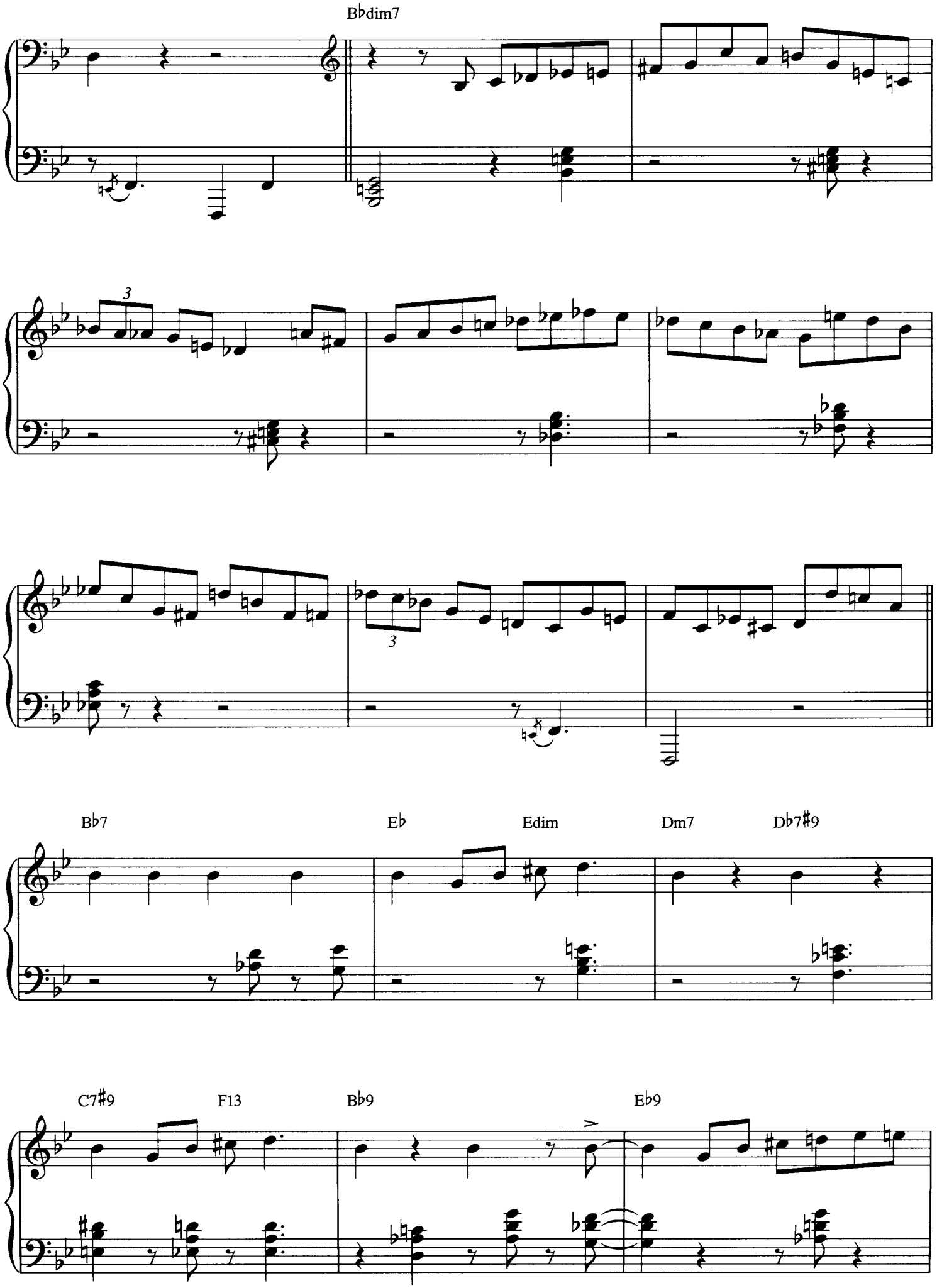

E♭7
B♭
E♭7
B♭
B♭dim7
Cm7
F7

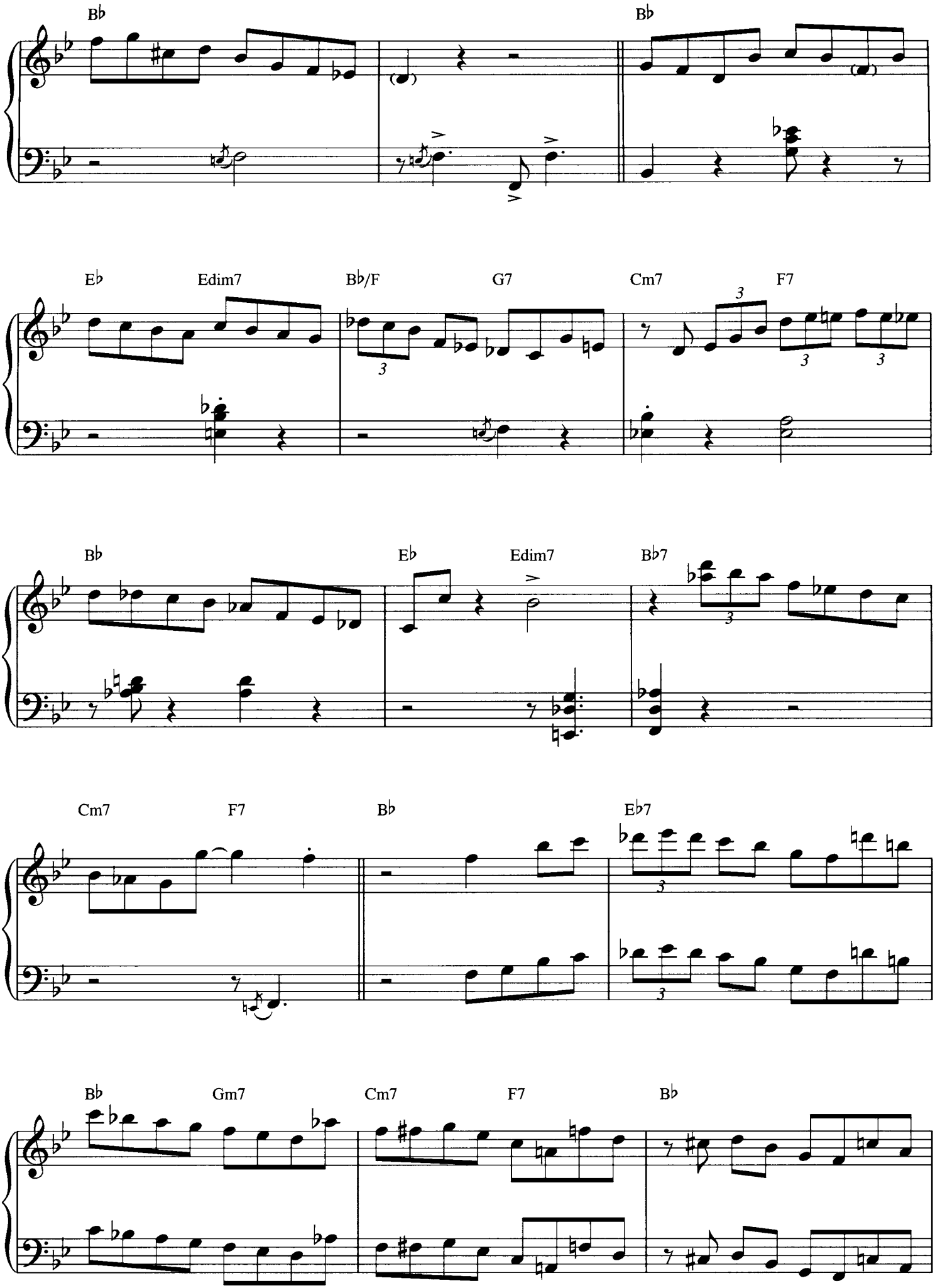

Bb
Eb7
Bb
Cm7
C#dim7
Bb
Eb7
Edim7
F7
Bb
Eb7
Bb
Cm7
F7
Bb
Eb7
3
Bb

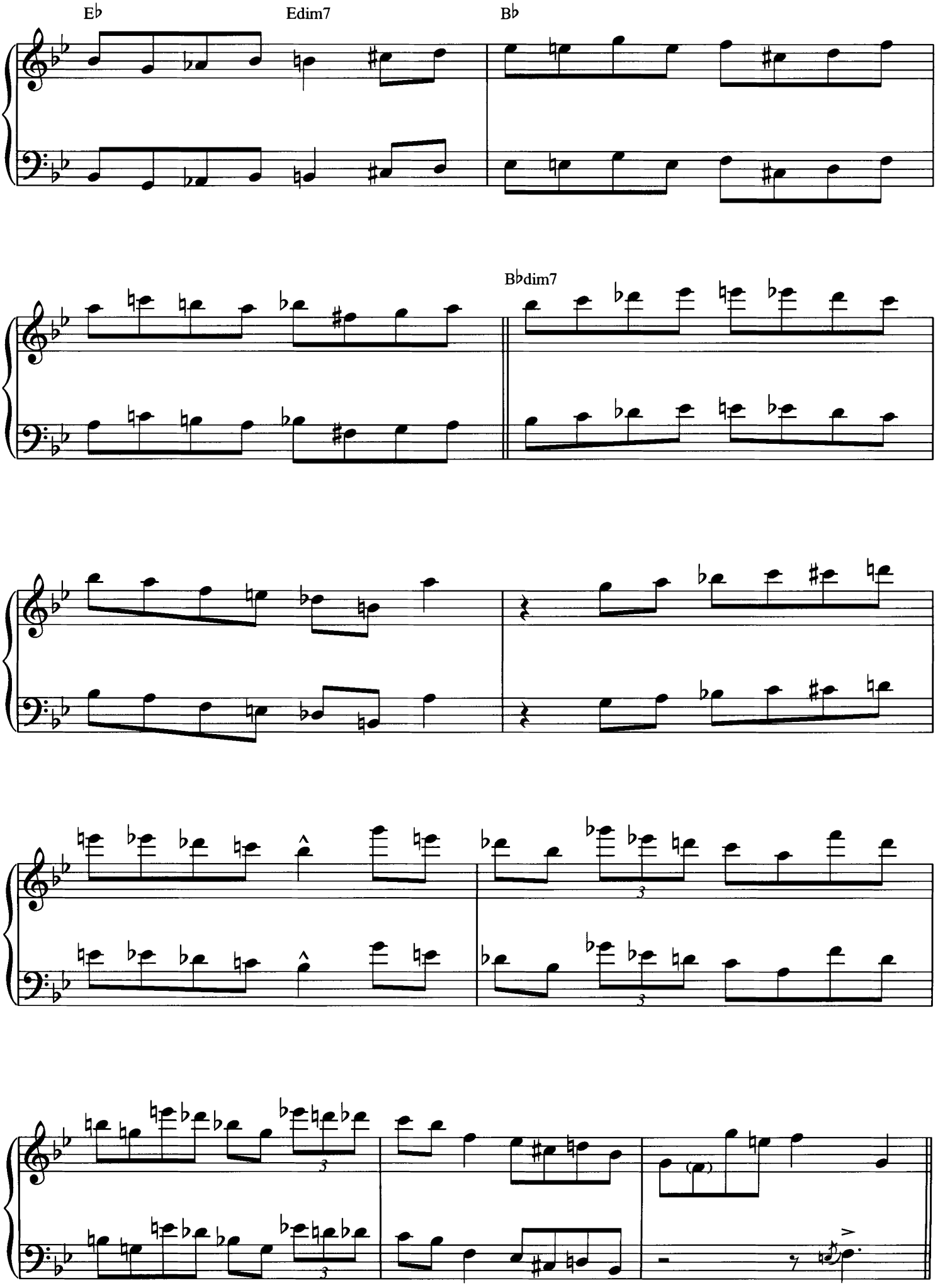

F7
B♭
E♭7
Dm7
D♭7
Cm7
F7
B♭7
E♭7
B♭
B♭dim7

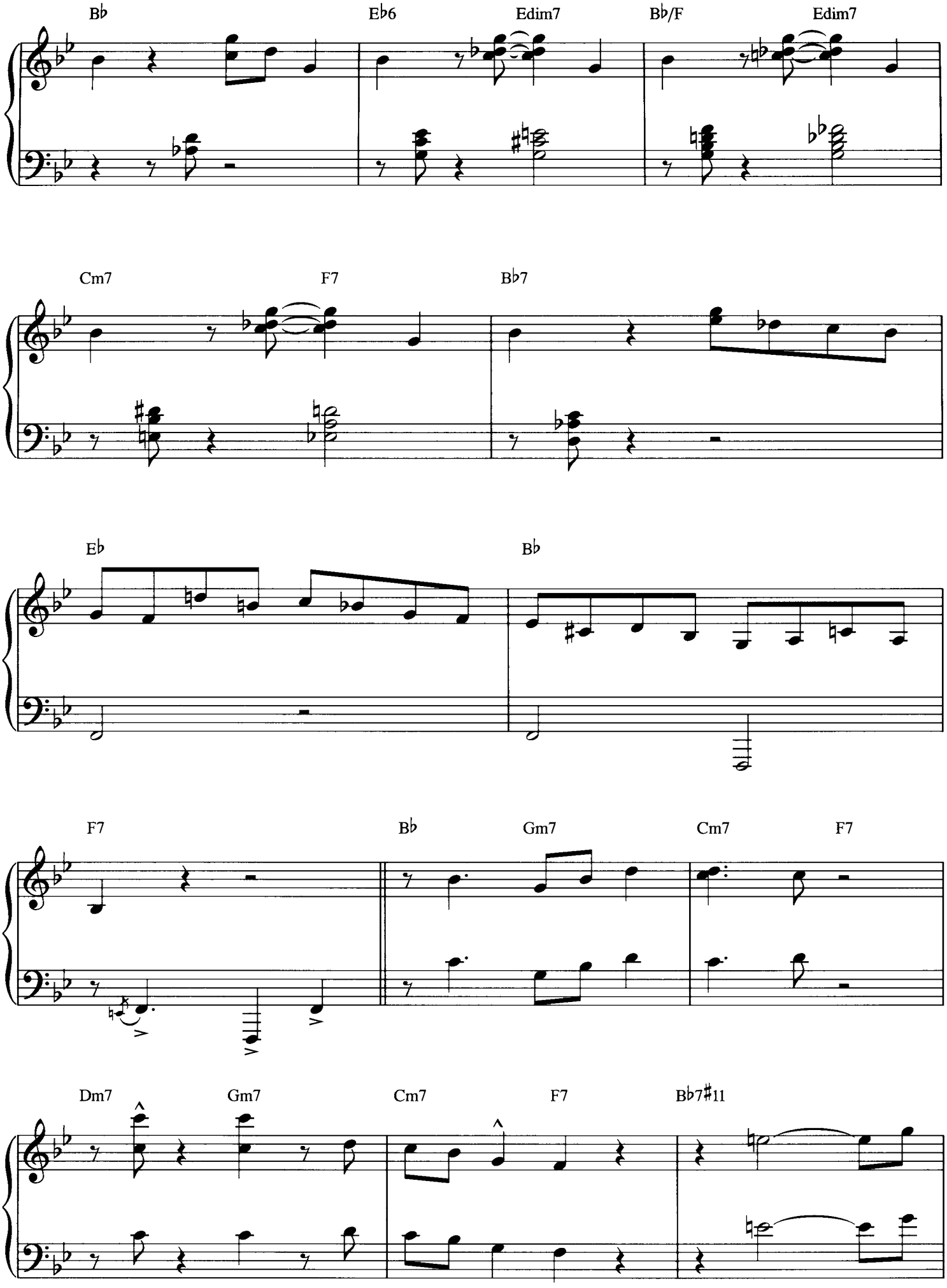

F7
B♭
Gm7
Cm7
F7
Dm7
G7
Cm7
F7
B♭7
E♭
Guitar Solo
31
32
31
32

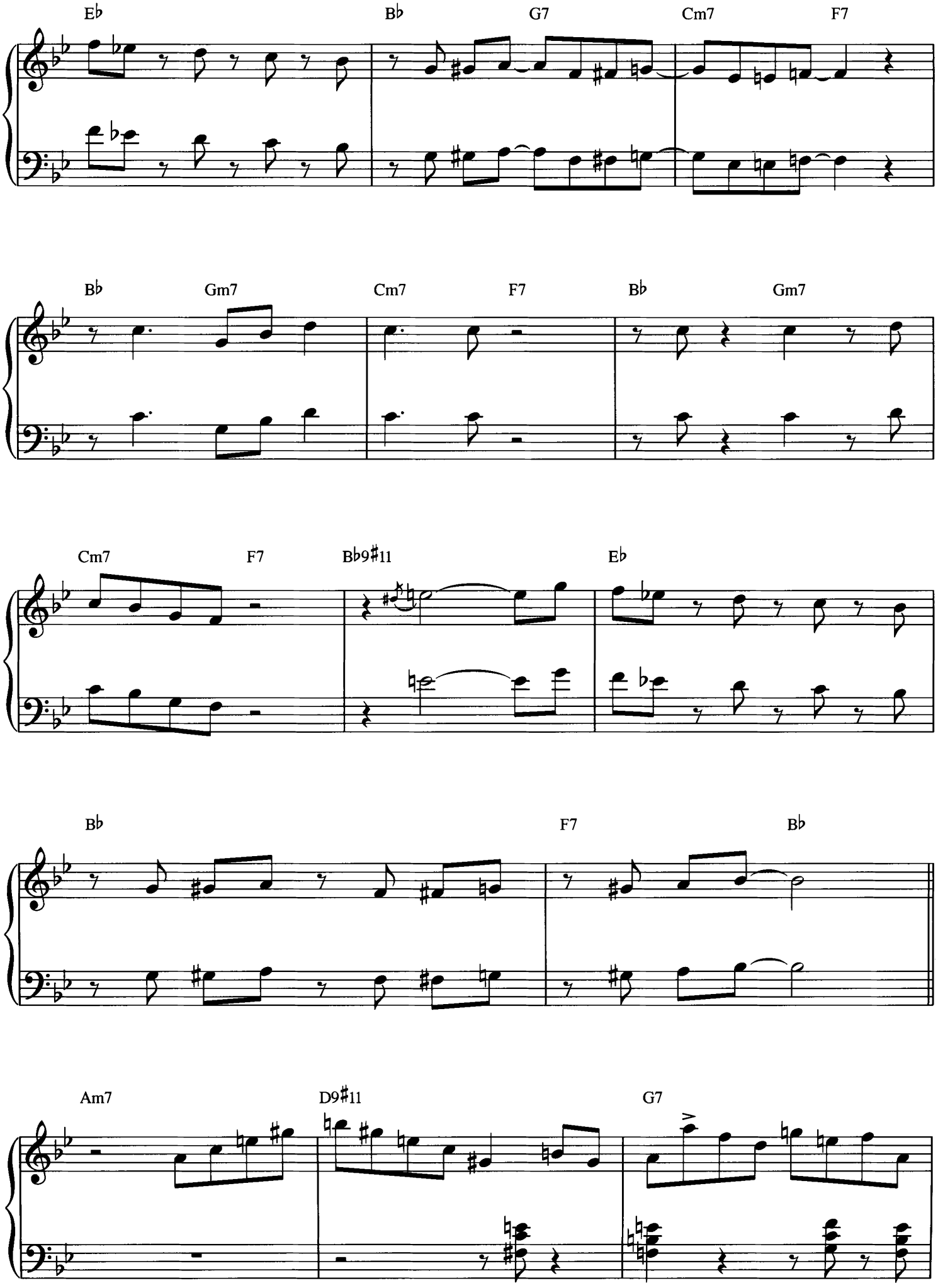

B♭
E♭
Edim
B♭
Gm7
Cm7
F7
B♭
E♭
Edim
B♭
C7
F7
B♭
Cm7
F7
B♭7
Gm7
Cm7
F7
B♭
E♭
B♭

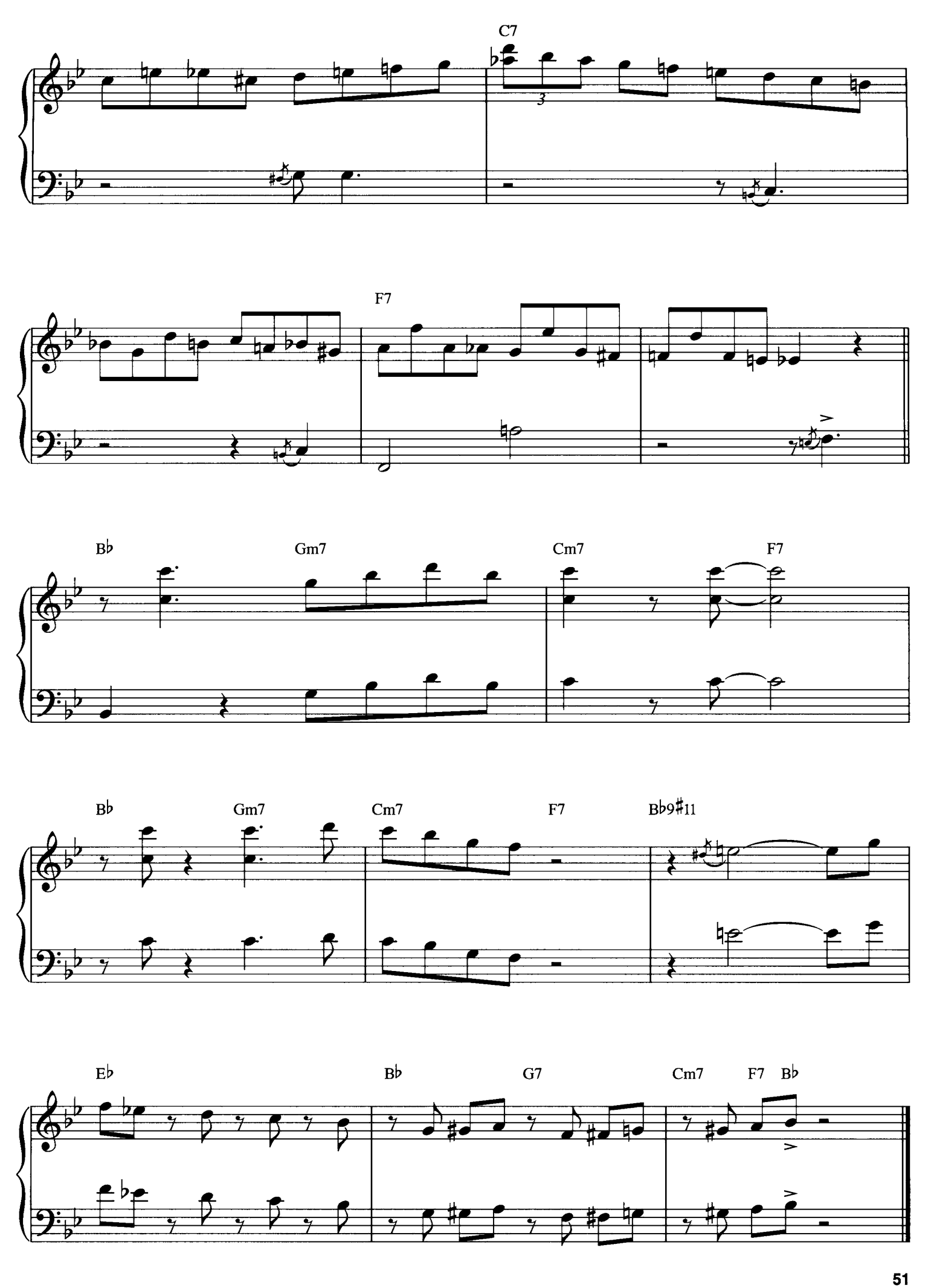

B♭dim7
3
3
B♭7
E♭
Edim
Dm7
D♭7♯9
C7♯9
F13
B♭9
E♭9


B♭
B♭
E♭
Edim7
B♭/F
G7
Cm7
F7
B♭
E♭
Edim7
B♭7
Cm7
F7
B♭
E♭7
B♭
Gm7
Cm7
F7
B♭


E♭
Edim7
B♭
B♭dim7

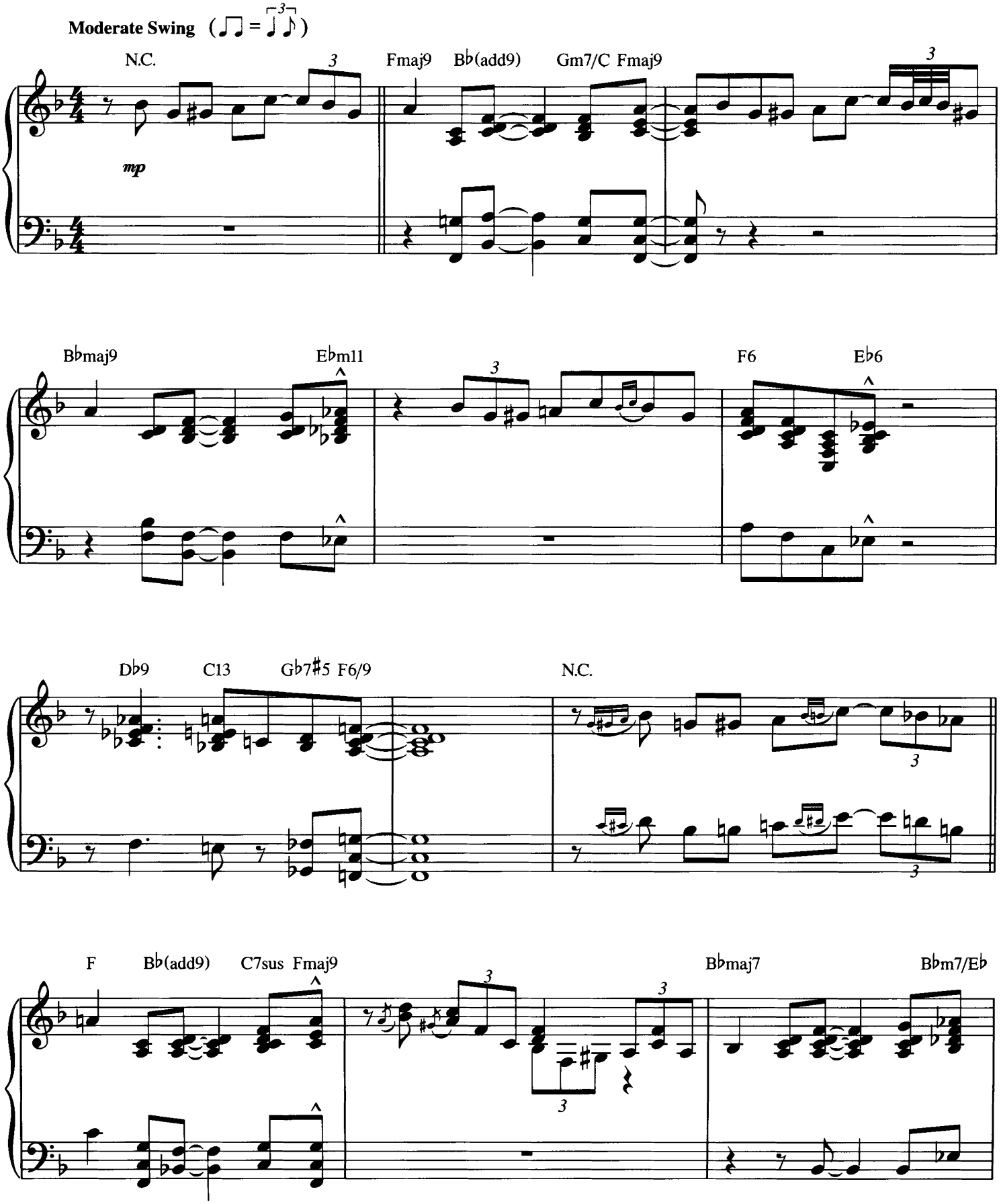

B♭
E♭6
Edim7
B♭/F
Edim7
Cm7
F7
B♭7
E♭
B♭
F7
B♭
Gm7
Cm7
F7
Dm7
Gm7
Cm7
F7
B♭7♯11


E♭
B♭
G7
Cm7
F7
B♭
Gm7
Cm7
F7
B♭
Gm7
Cm7
F7
B♭9♯11
E♭
B♭
F7
B♭
Am7
D9♯11
G7


C7
F7
B♭
Gm7
Cm7
F7
B♭
Gm7
Cm7
F7
B♭9♯11
E♭
B♭
G7
Cm7
F7
B♭

Do Nothin' till You Hear from Me

Words and Music by Duke Ellington and Bob Russell



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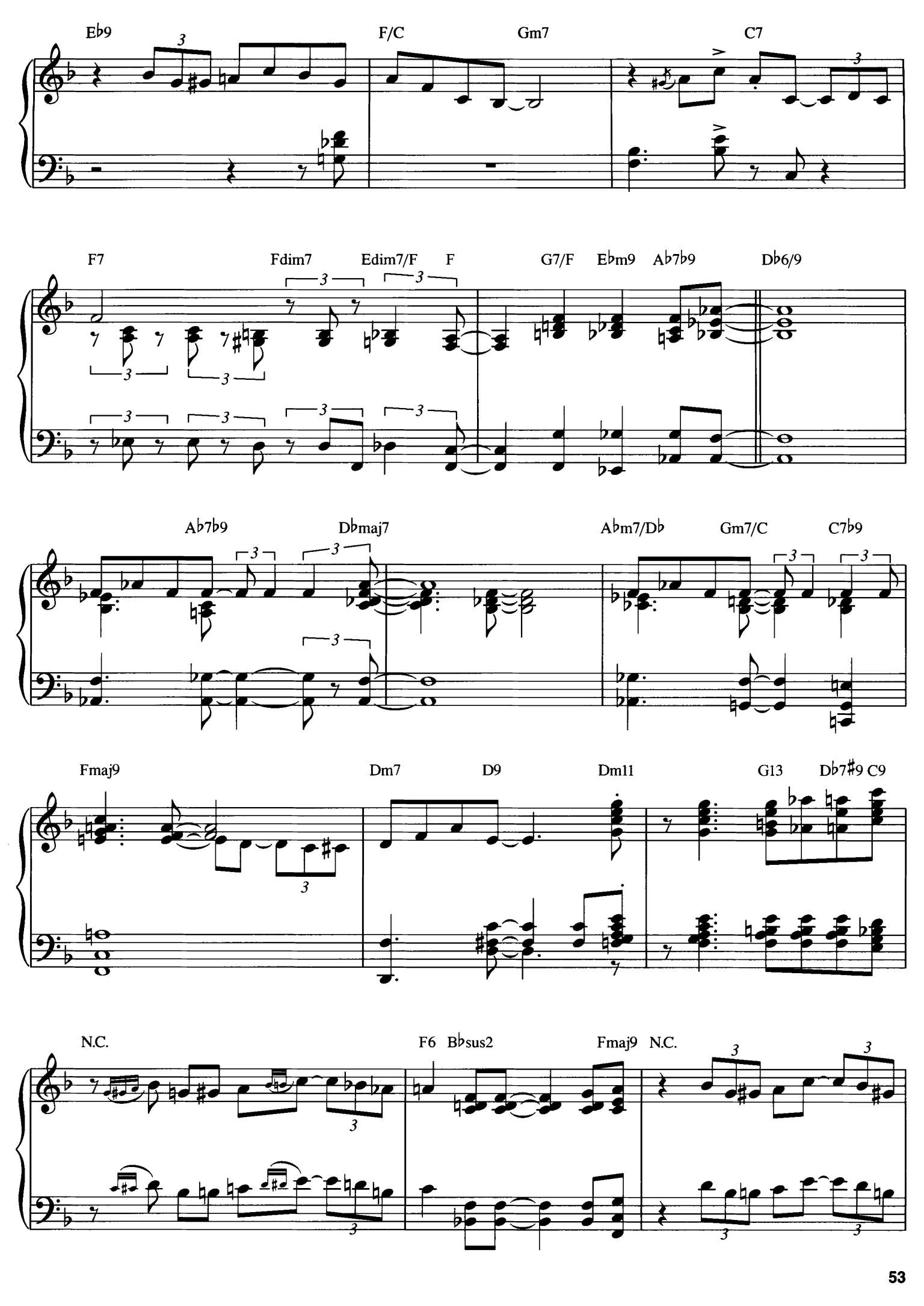
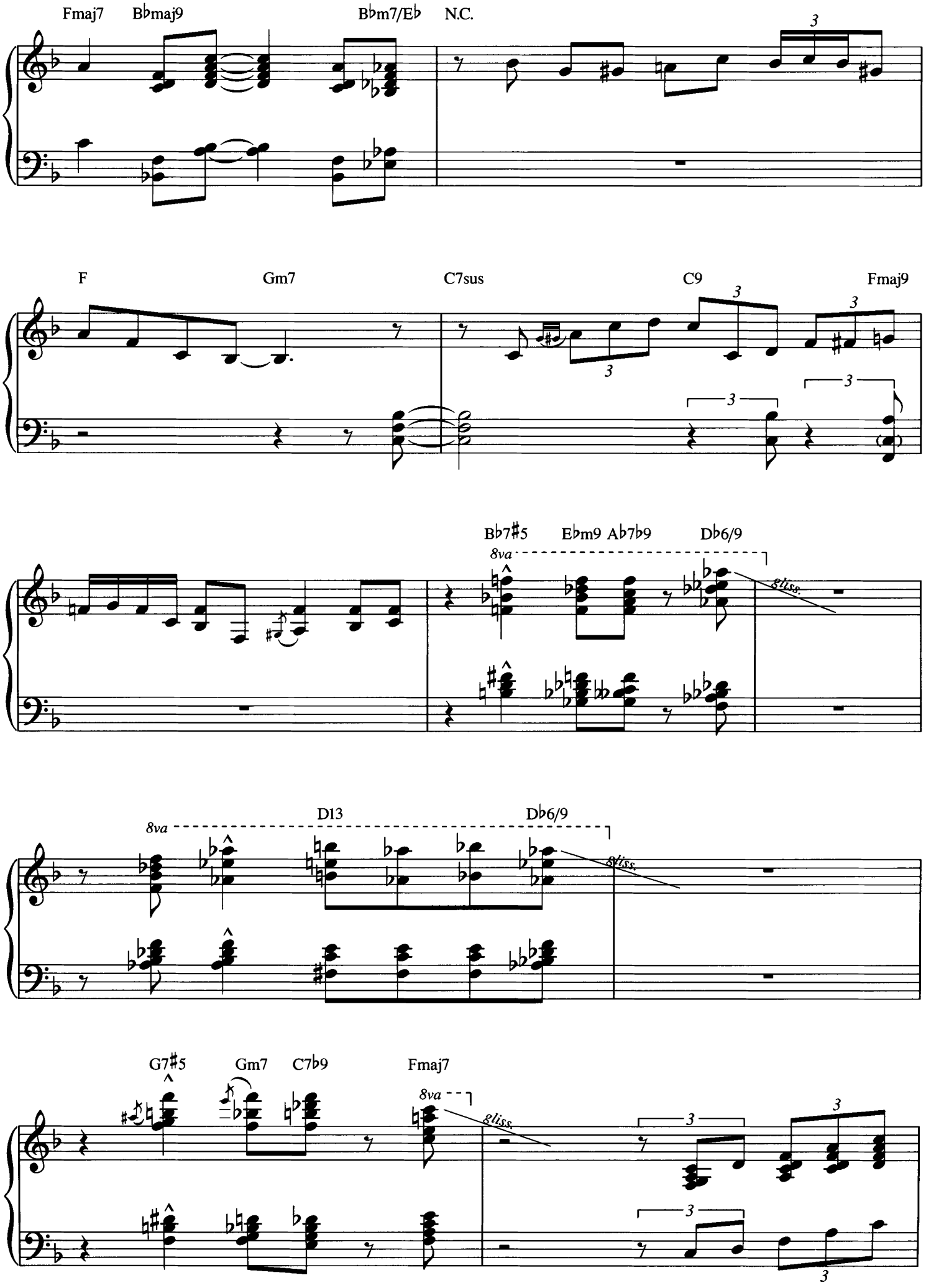
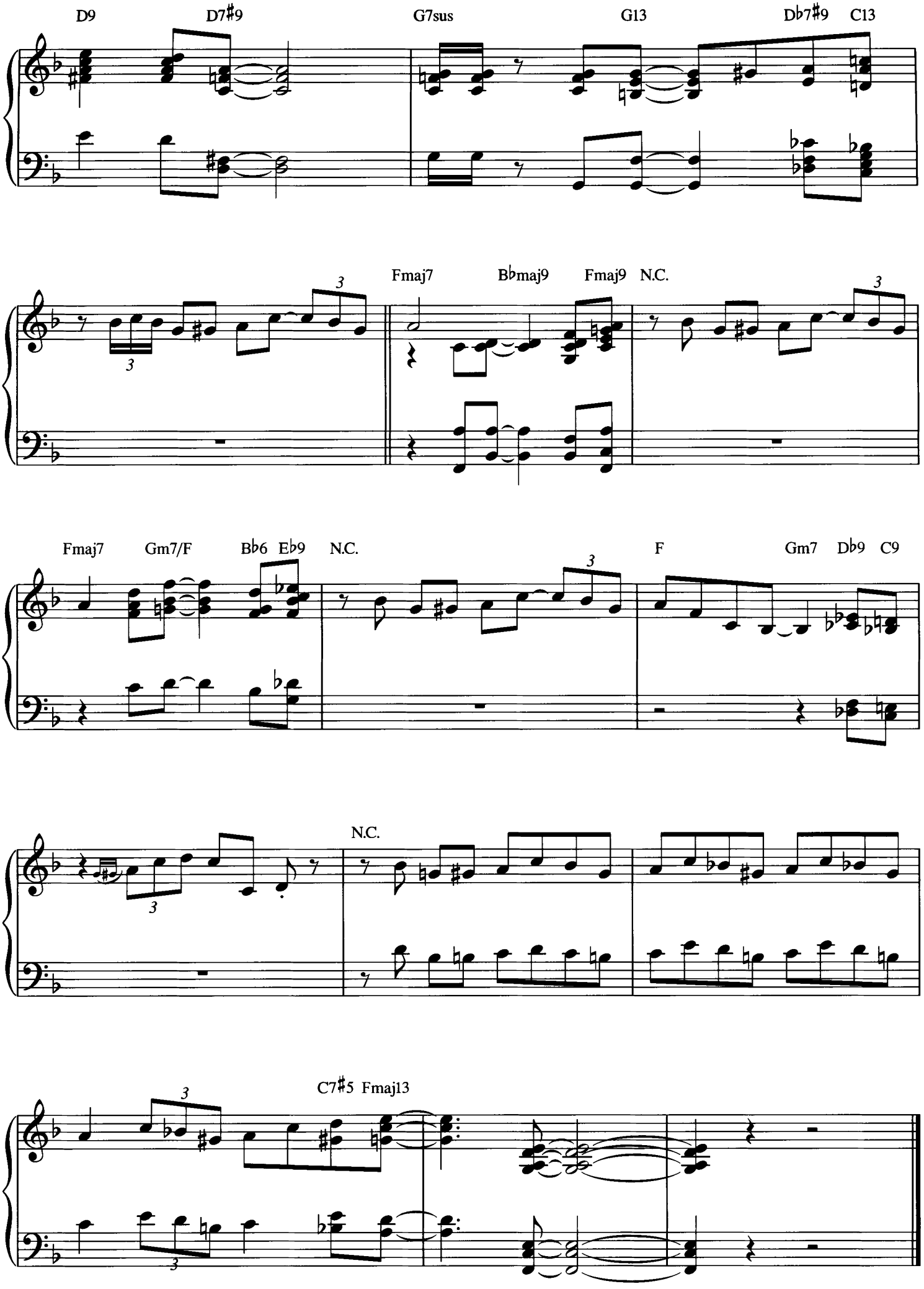

E♭9
F/C
Gm7
C7
F7
Fdim7
Edim7/F
F
G7/F
E♭m9
A♭7♭9
D♭6/9
A♭7♭9
D♭maj7
A♭m7/D♭
Gm7/C
C7♭9
Fmaj9
Dm7
D9
Dm11
G13
D♭7♯9
C9
N.C.
F6
B♭sus2
Fmaj9
N.C.

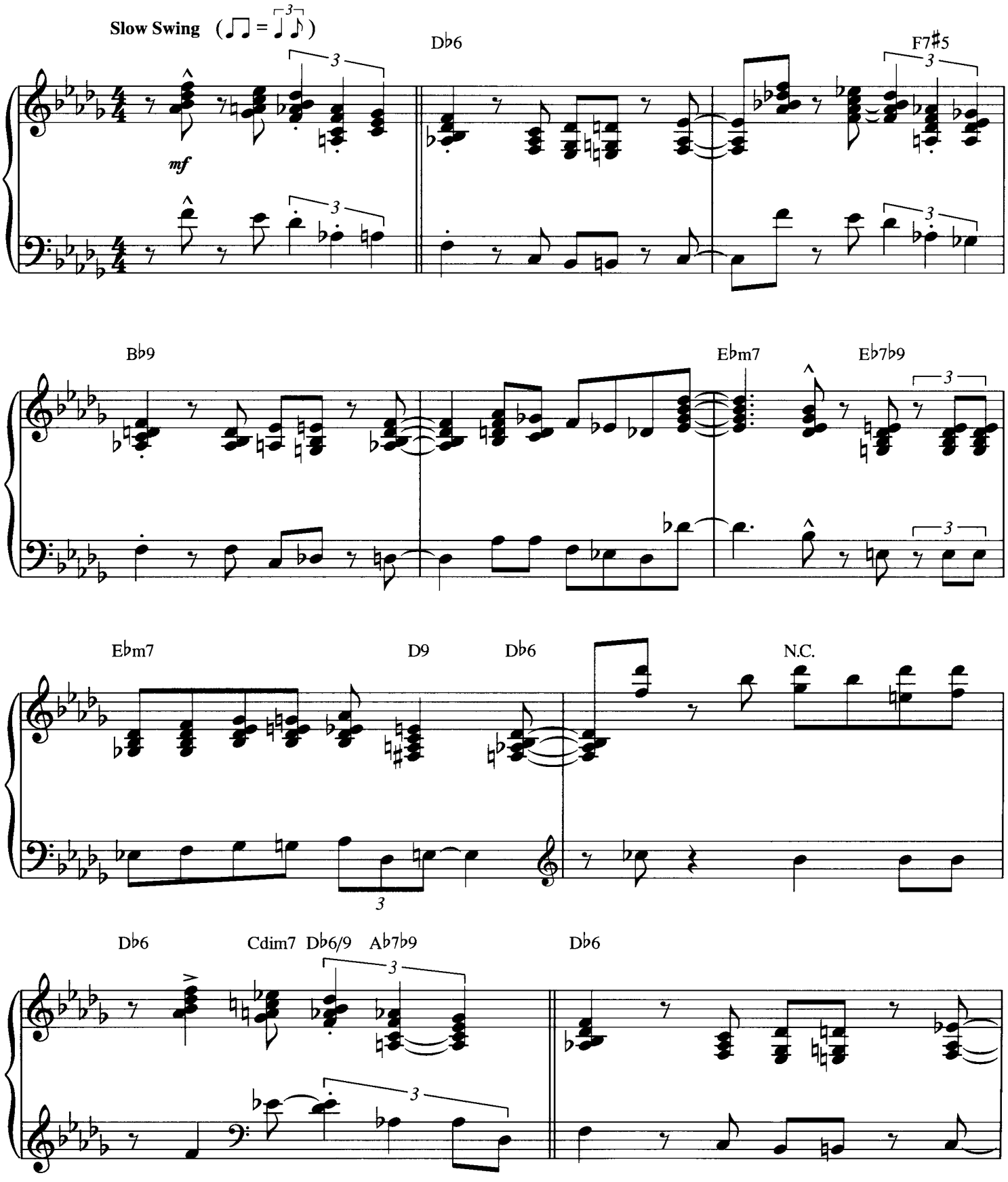

Fmaj7
B♭maj9
B♭m7/E♭
N.C.
F
Gm7
C7sus
C9
Fmaj9
B♭7♯5
E♭m9
A♭7♭9
D♭6/9
8va
gliss.
D13
D♭6/9
8va
gliss.
G7♯5
Gm7
C7♭9
Fmaj7
8va
gliss.


D9
D7♯9
G7sus
G13
D♭7♯9
C13
Fmaj7
B♭maj9
Fmaj9
N.C.
Fmaj7
Gm7/F
B♭6
E♭9
N.C.
F
Gm7
D♭9
C9
N.C.
C7♯5
Fmaj13

Don't Get Around Much Anymore

from SOPHISTICATED LADY

Words and Music by Duke Ellington
and Bob Russell



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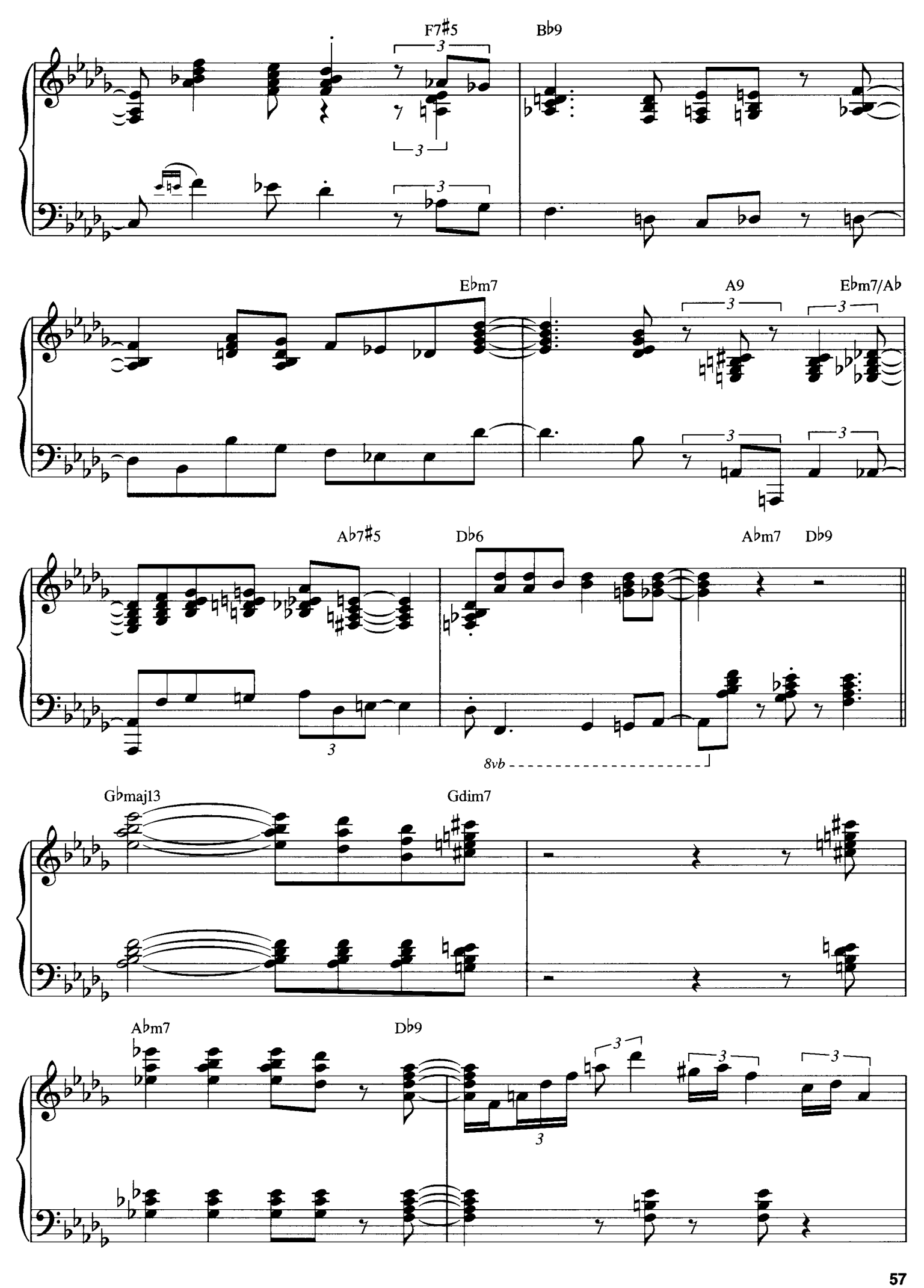
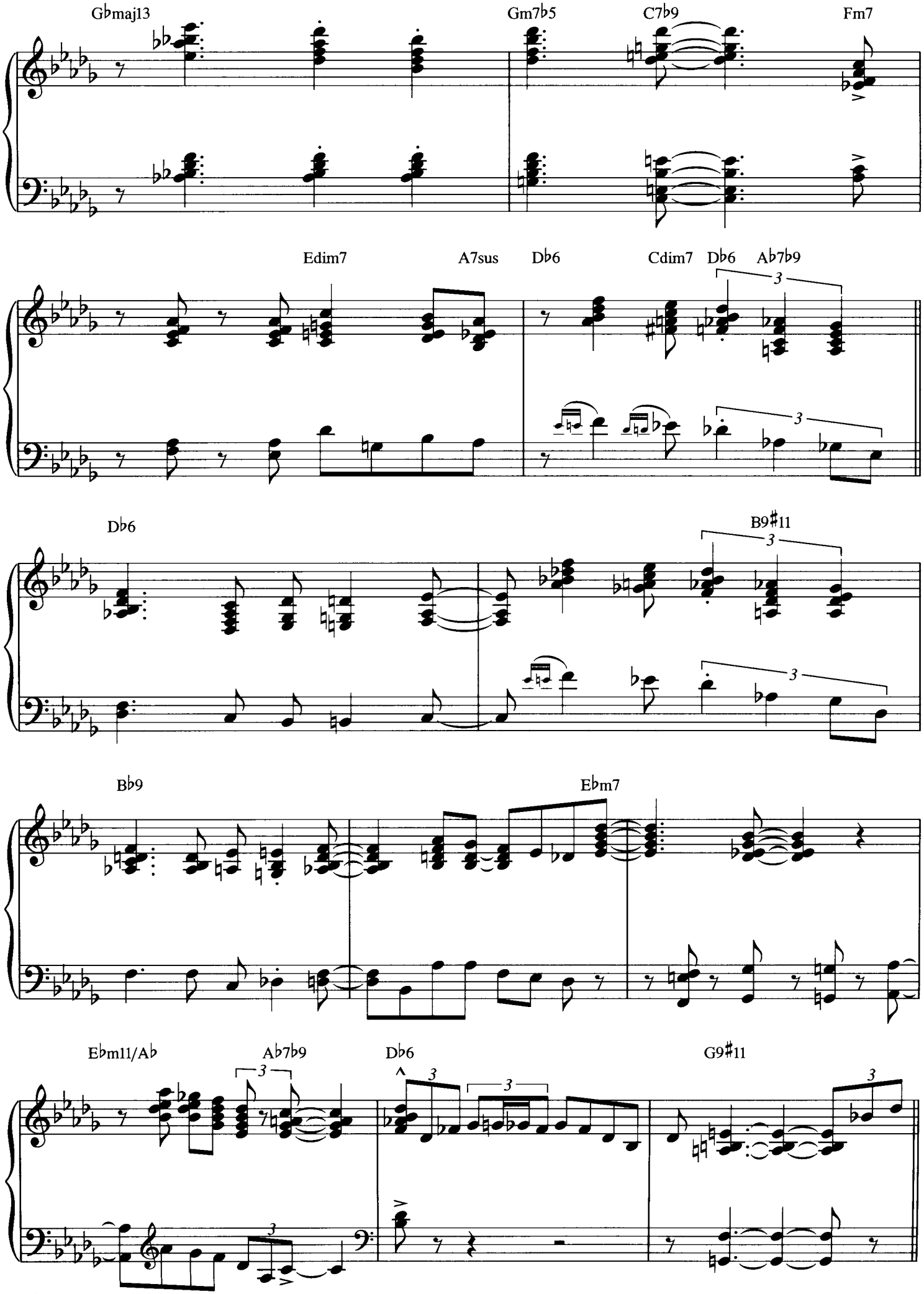
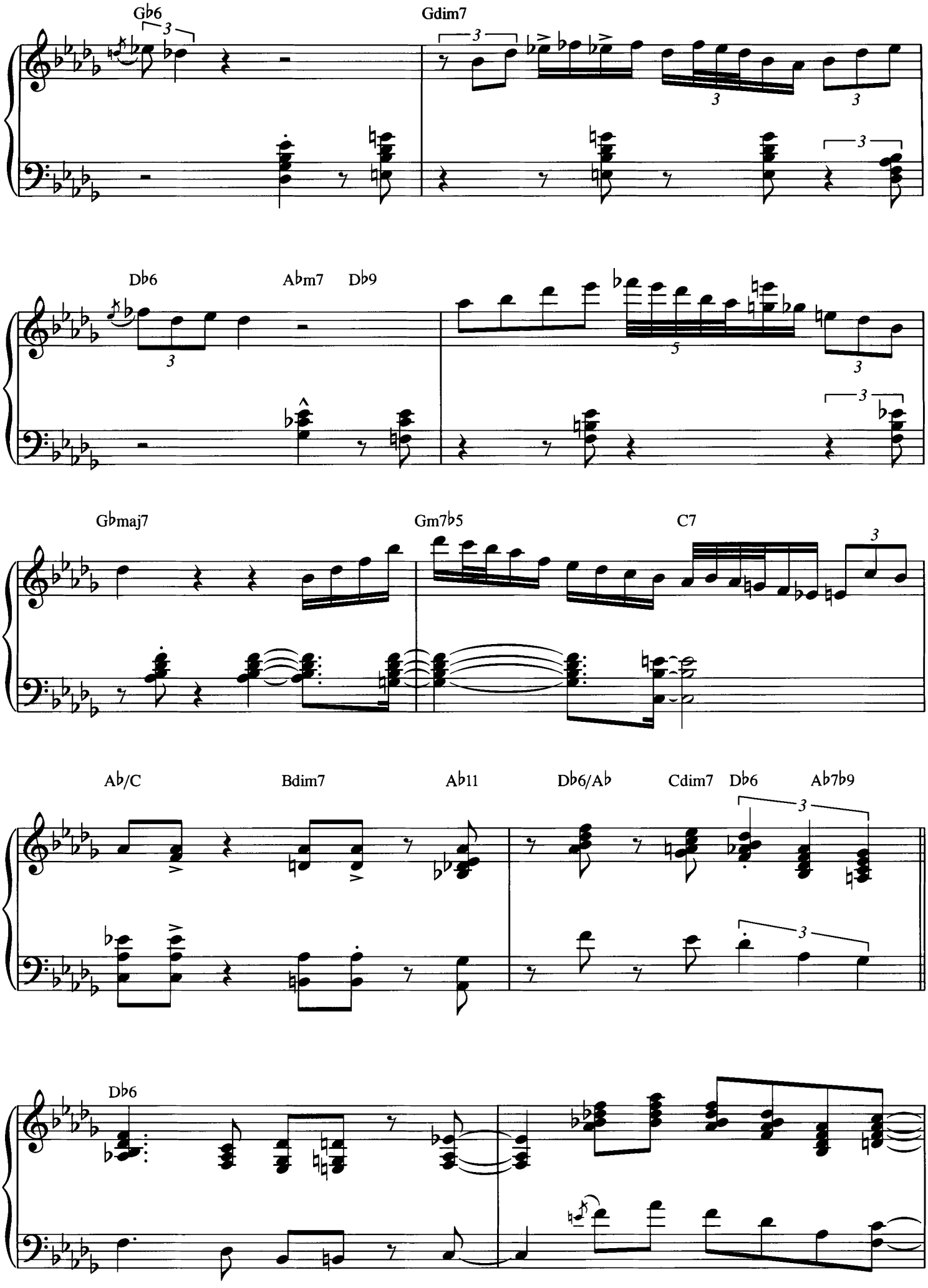
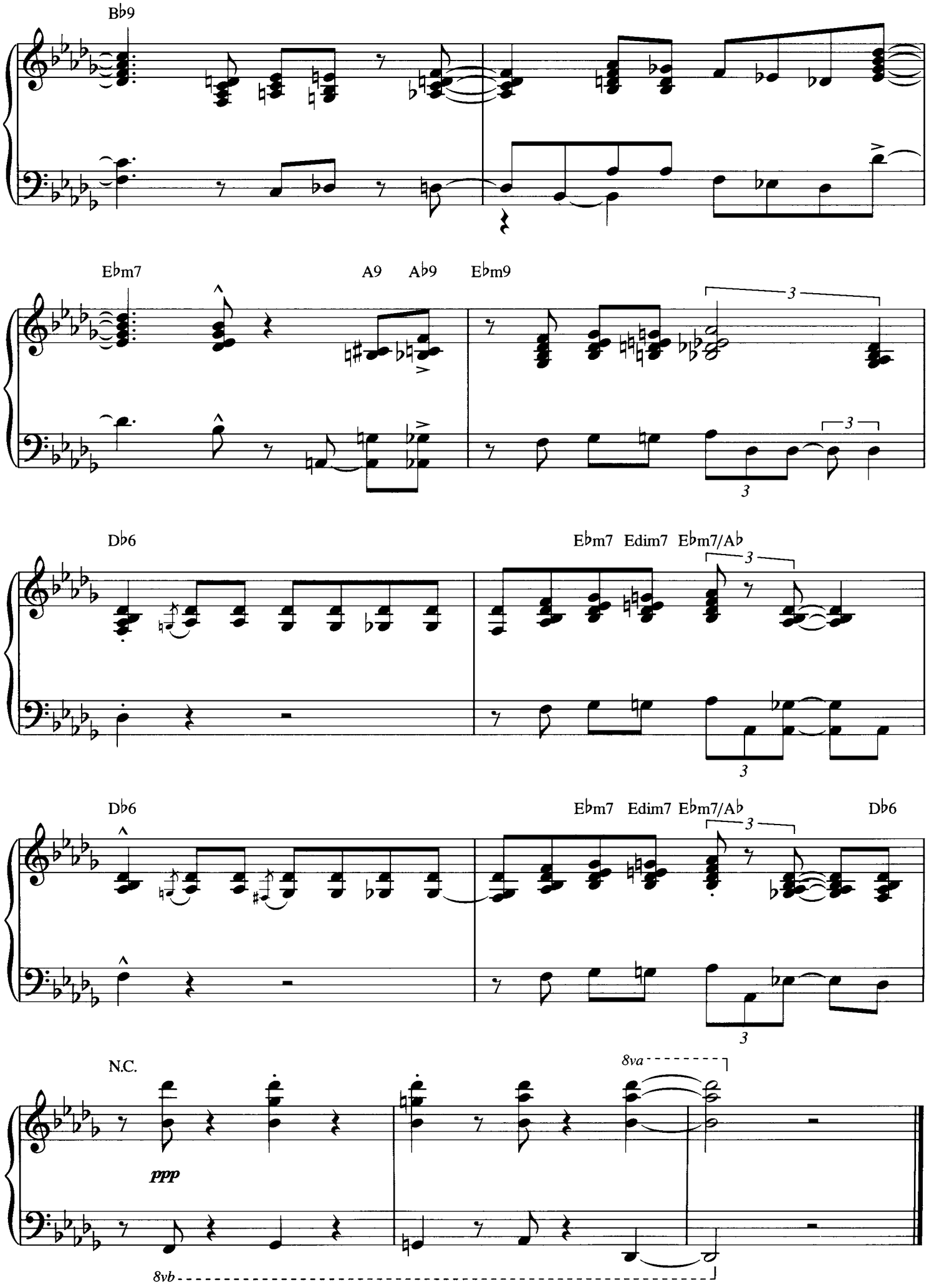

F7♯5
B♭9
E♭m7
A9
E♭m7/A♭
A♭7♯5
D♭6
A♭m7
D♭9
8vb
G♭maj13
Gdim7
A♭m7
D♭9

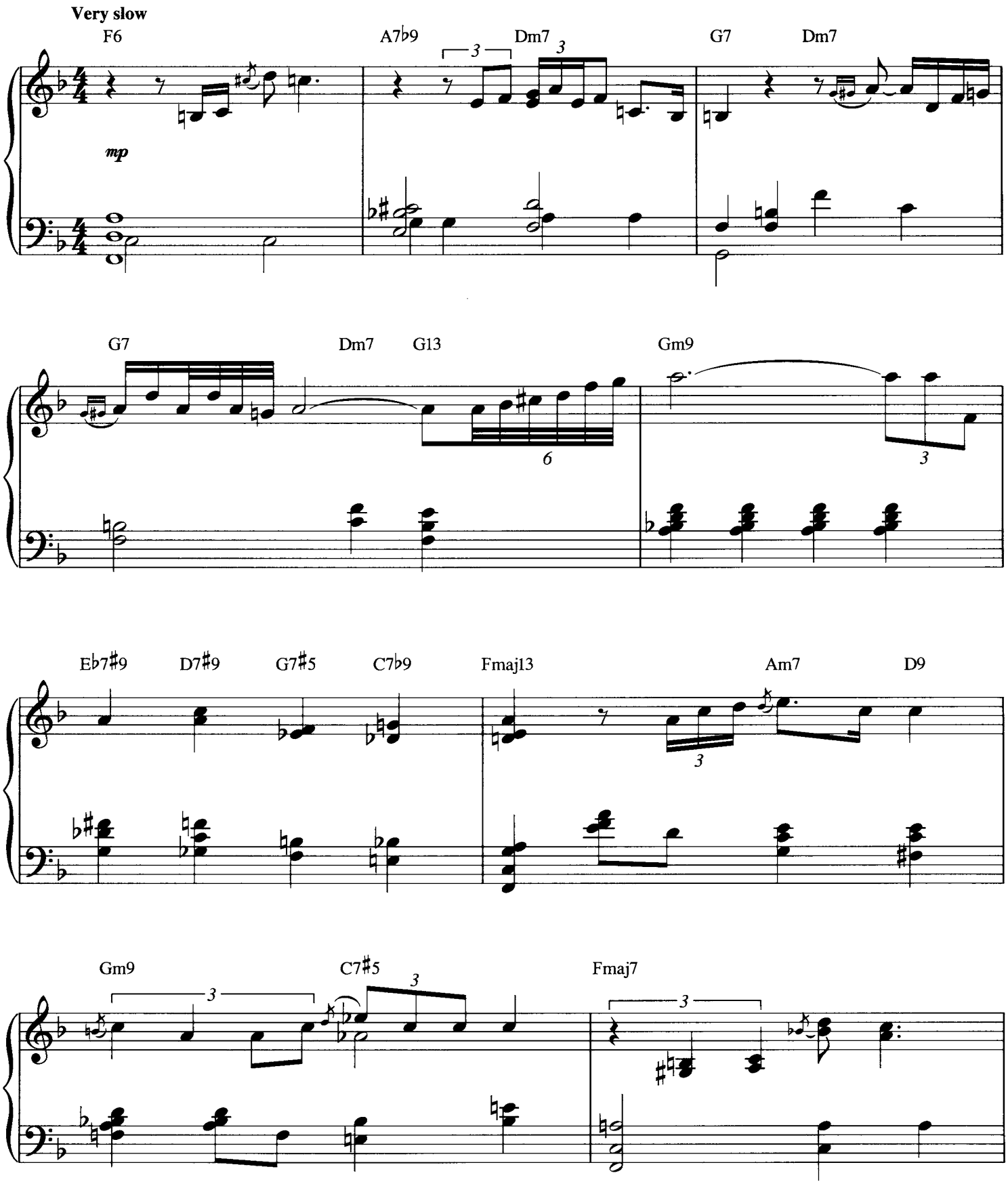

Gbmaj13
Gm7b5
C7b9
Fm7
Edim7
A7sus
Db6
Cdim7
Db6
Ab7b9
Db6
B9#11
Bb9
Ebm7
Ebm11/Ab
Ab7b9
Db6
G9#11


G♭6
Gdim7
D♭6
A♭m7
D♭9
G♭maj7
Gm7♭5
C7
A♭/C
Bdim7
A♭11
D♭6/A♭
Cdim7
D♭6
A♭7♭9
D♭6


B♭9
E♭m7
A9
A♭9
E♭m9
3
D♭6
E♭m7
Edim7
E♭m7/A♭
D♭6
E♭m7
Edim7
E♭m7/A♭
D♭6
N.C.
8va
ppp
8vb

I Got It Bad and That Ain't Good

Words by Paul Francis Webster
Music by Duke Ellington



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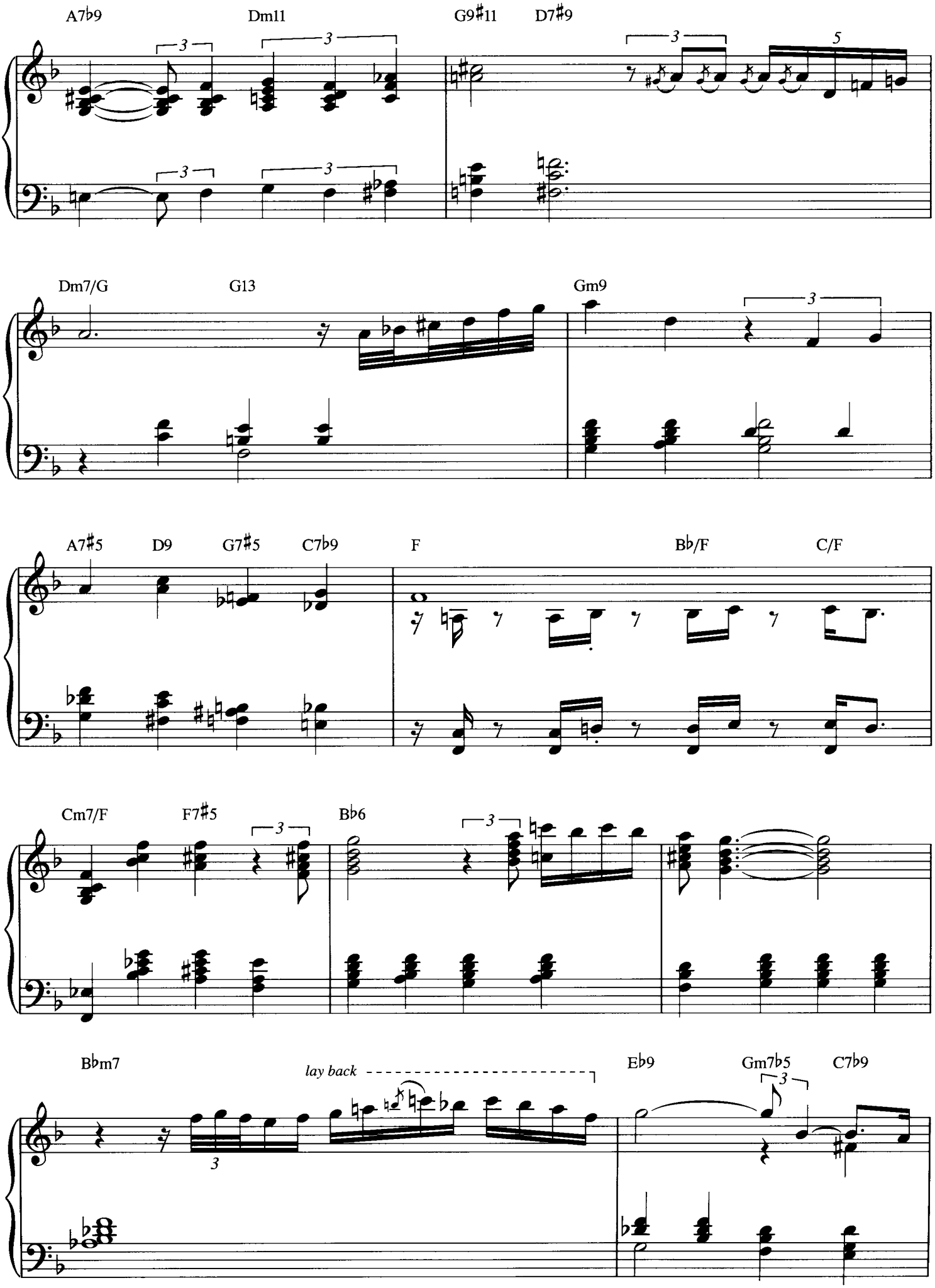
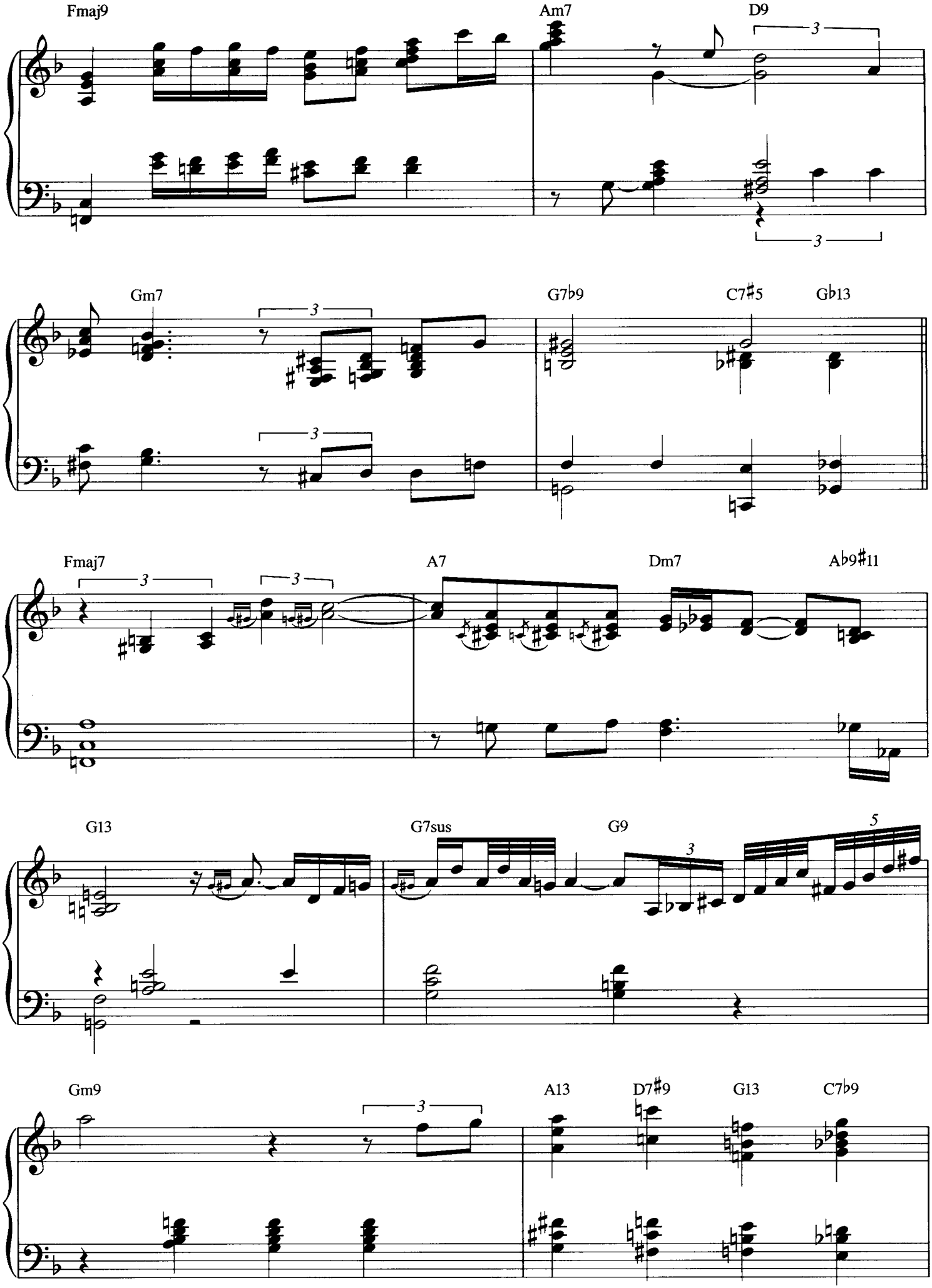
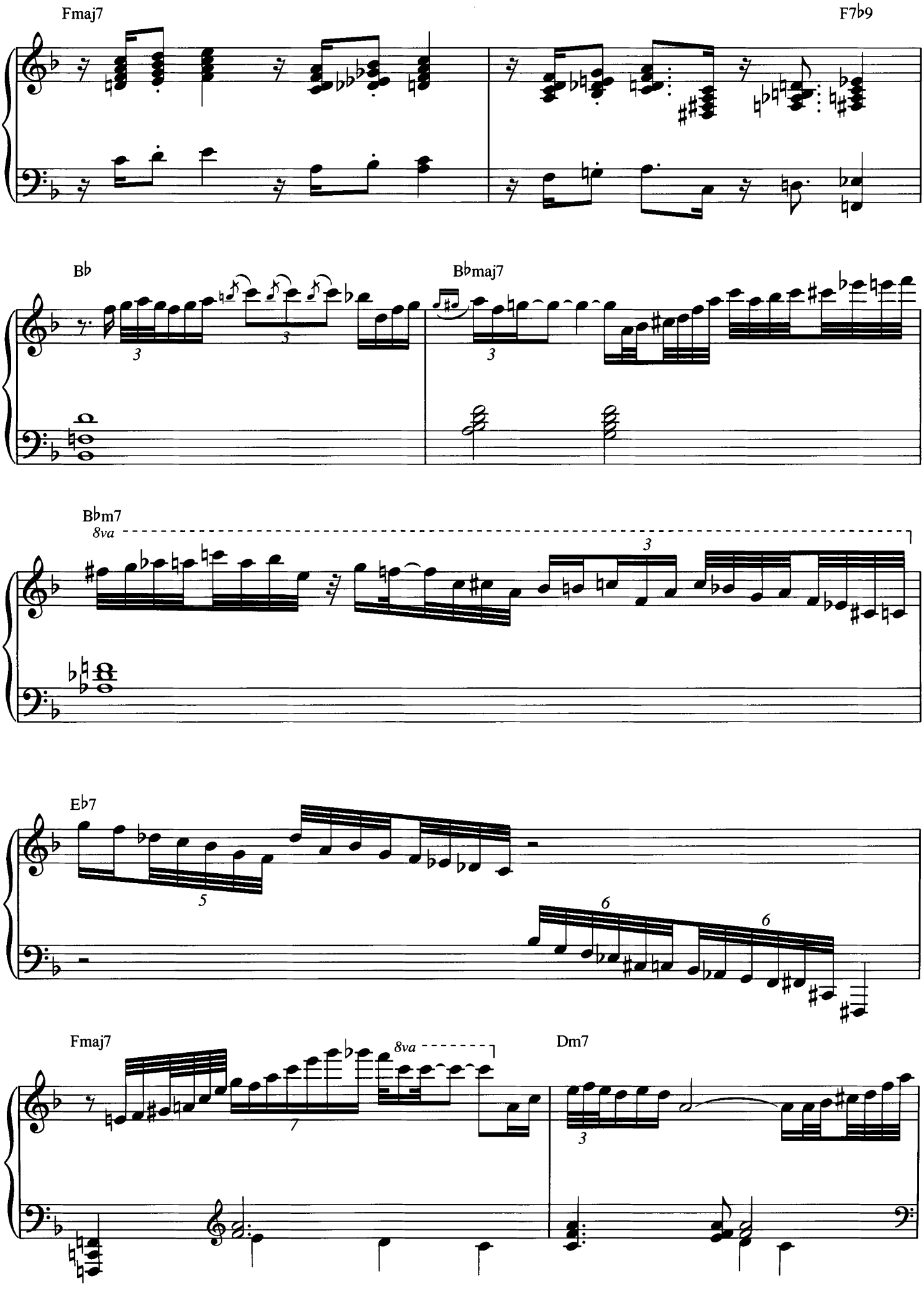
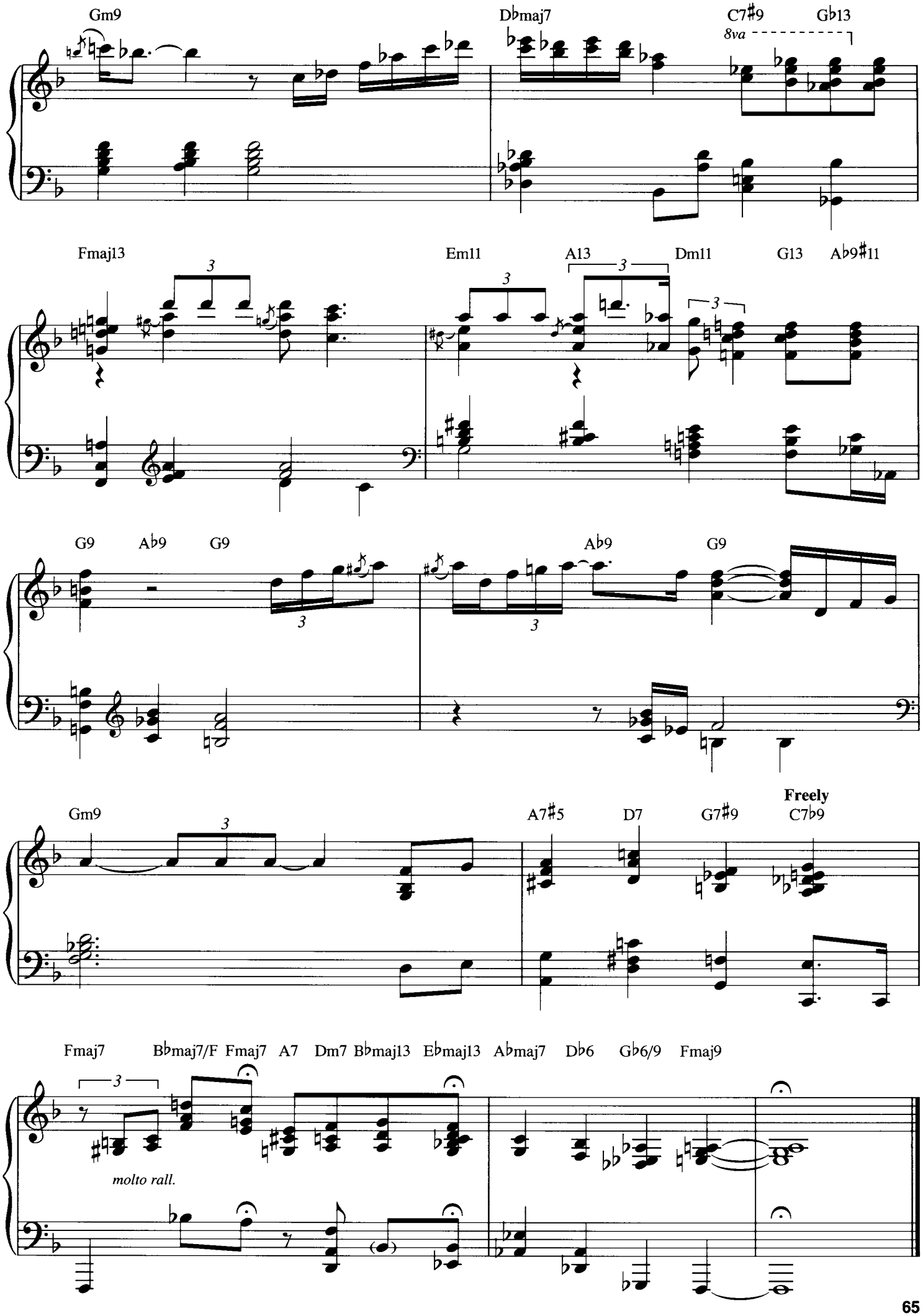

A7b9
Dm11
G9#11
D7#9
Dm7/G
G13
Gm9
A7#5
D9
G7#5
C7b9
F
Bb/F
C/F
Cm7/F
F7#5
Bb6
Bbm7
lay back
Eb9
Gm7b5
C7b9

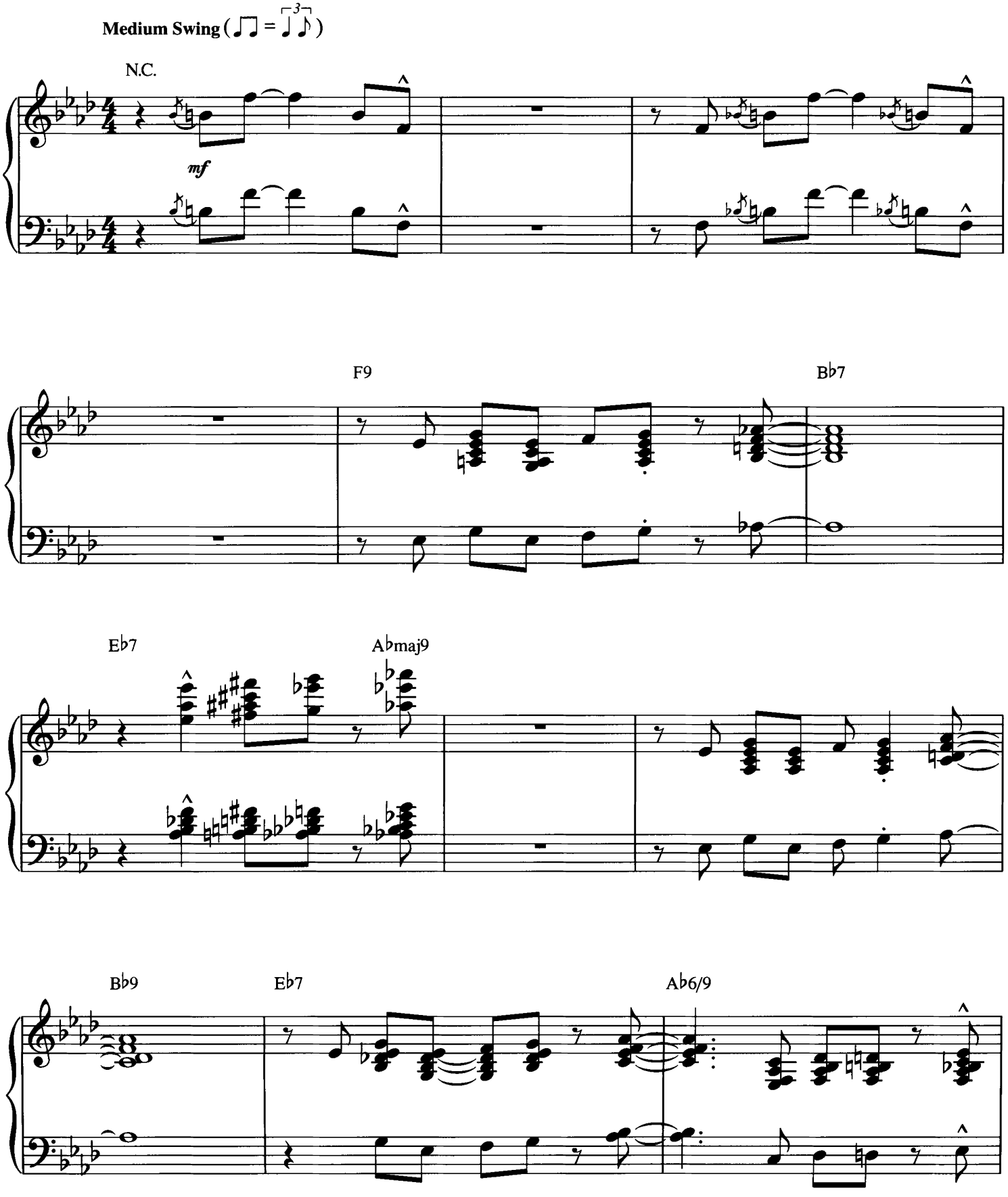

Fmaj9
Am7
D9
Gm7
G7♭9
C7♯5
G♭13
Fmaj7
A7
Dm7
A♭9♯11
G13
G7sus
G9
Gm9
A13
D7♯9
G13
C7♭9


Fmaj7
F7♭9
B♭
B♭maj7
B♭m7
8va
E♭7
Fmaj7
8va
Dm7


Gm9
D♭maj7
C7♯9
G♭13
8va
Fmaj13
Em11
A13
Dm11
G13
A♭9♯11
G9
A♭9
G9
A♭9
G9
Gm9
A7♯5
D7
G7♯9
Freely
C7♭9
Fmaj7
B♭maj7/F
Fmaj7
A7
Dm7
B♭maj13
E♭maj13
A♭maj7
D♭6
G♭6/9
Fmaj9
molto rall.

In a Mellow Tone

By Duke Ellington



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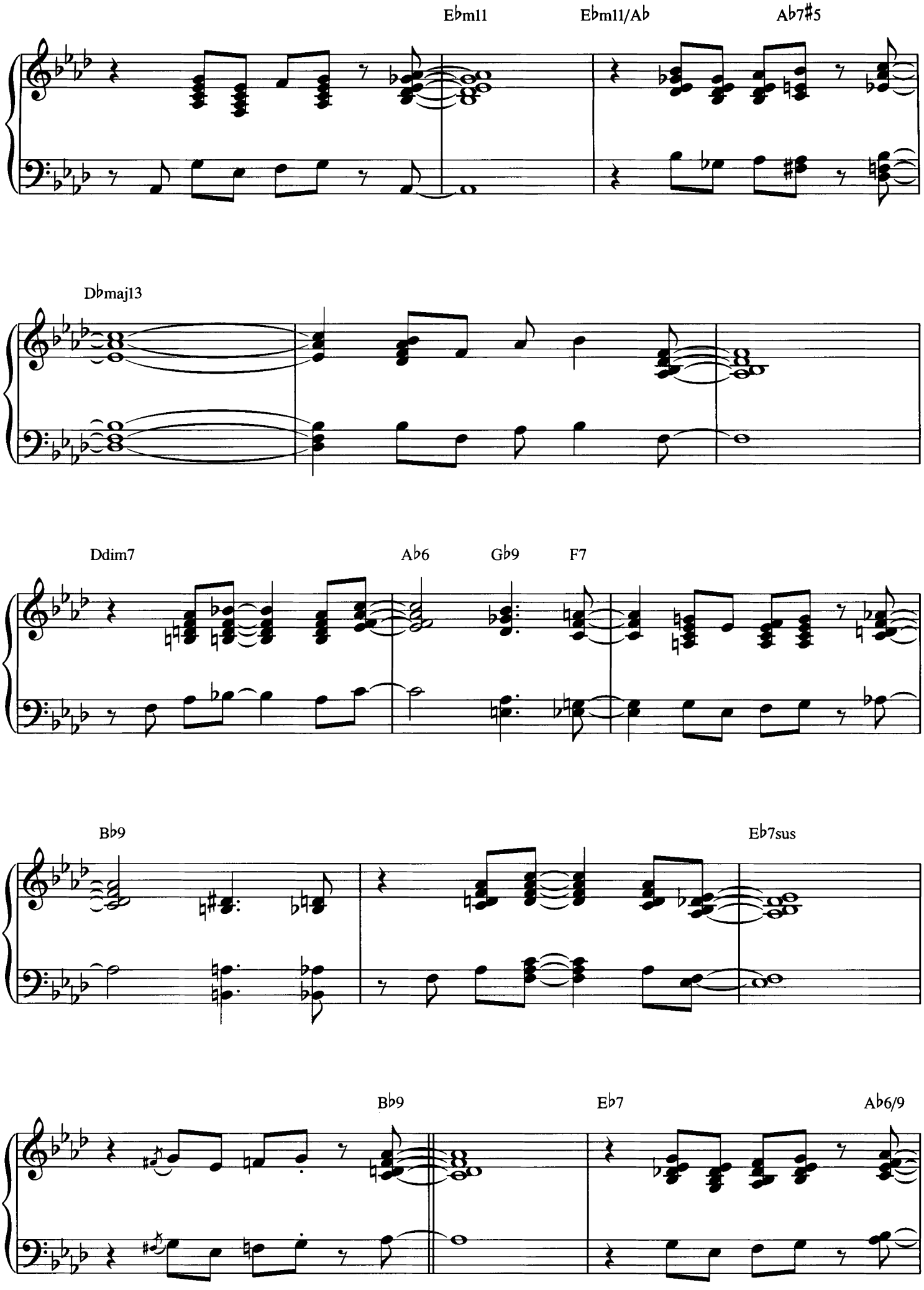
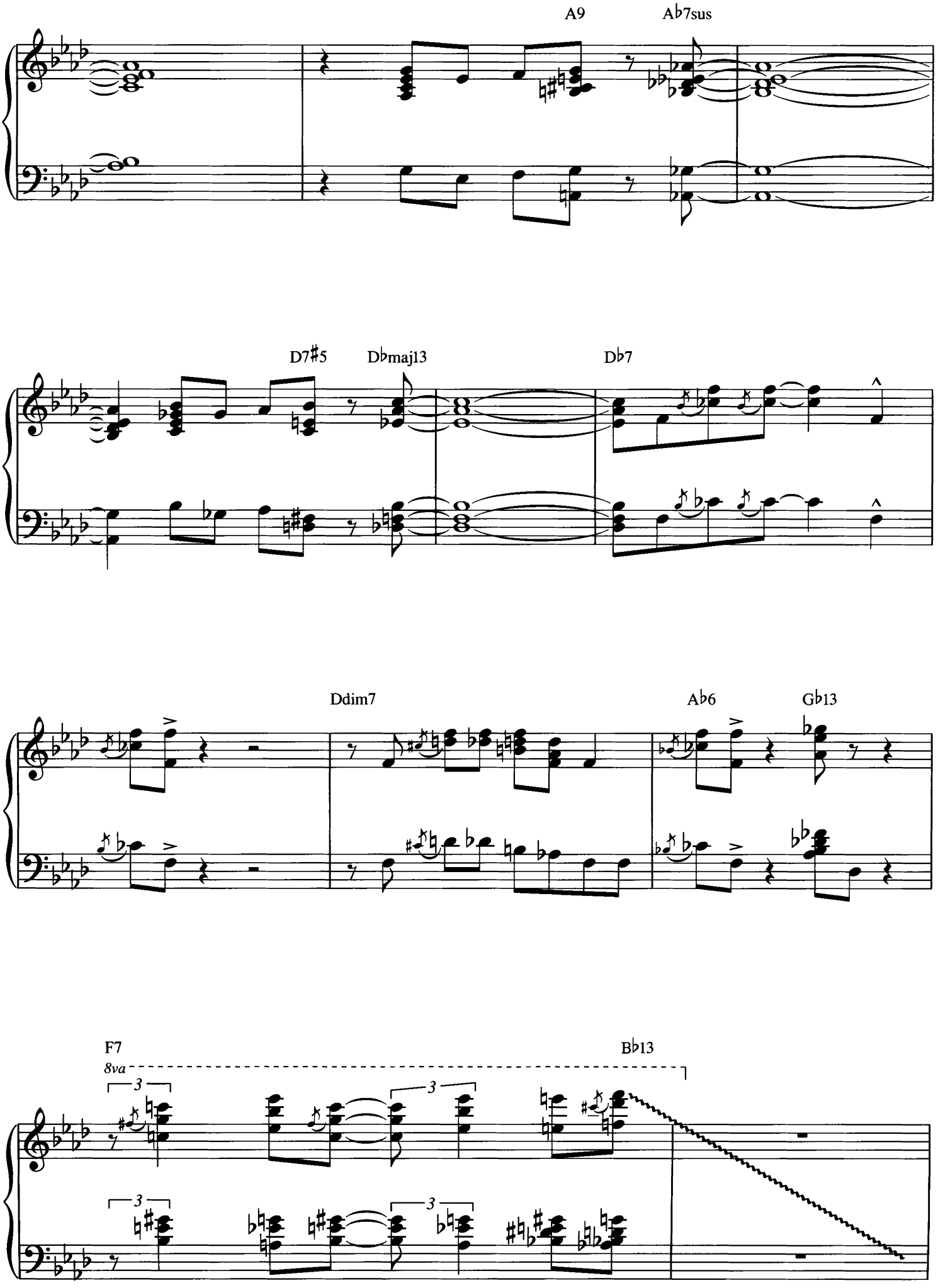
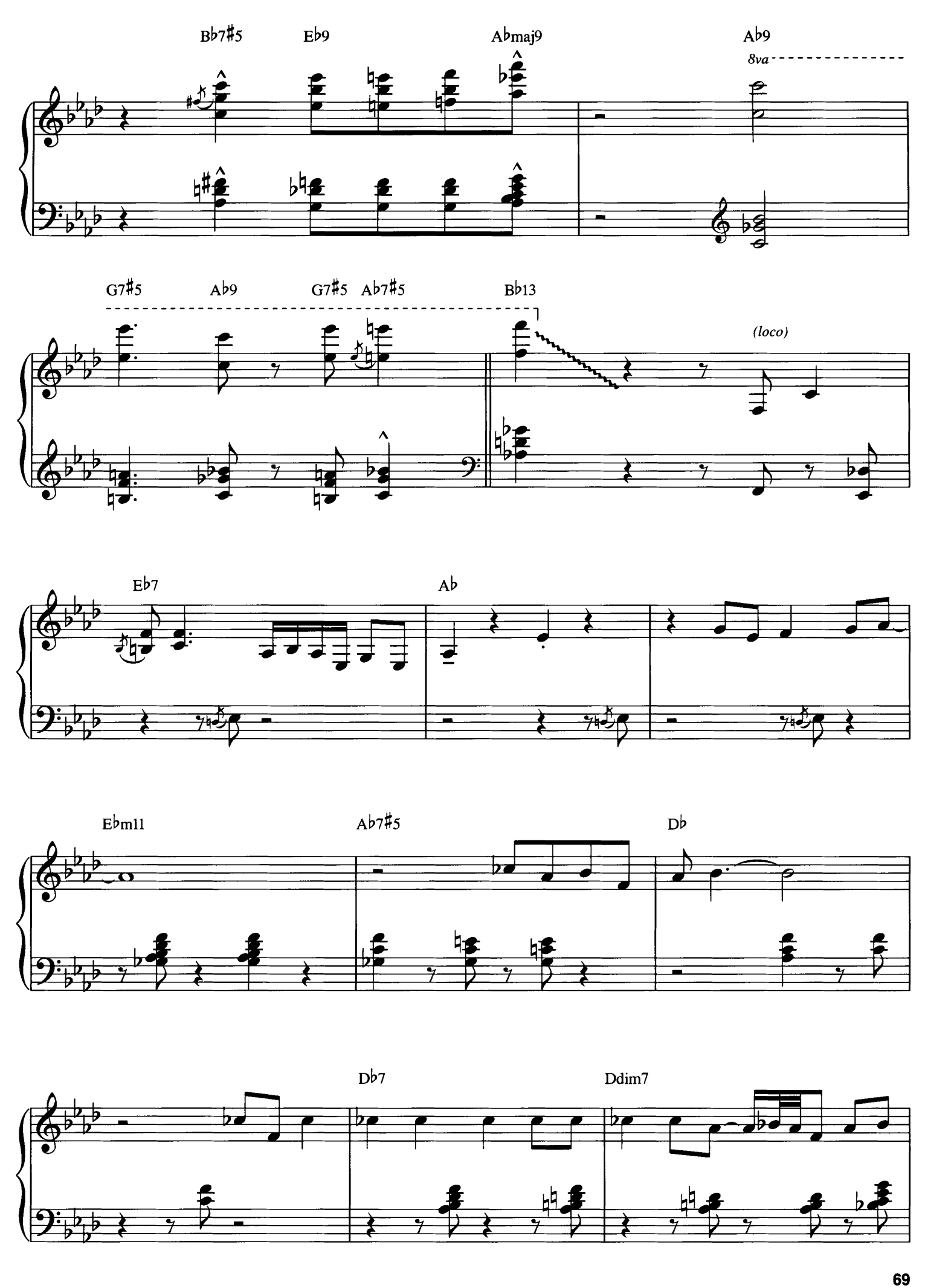
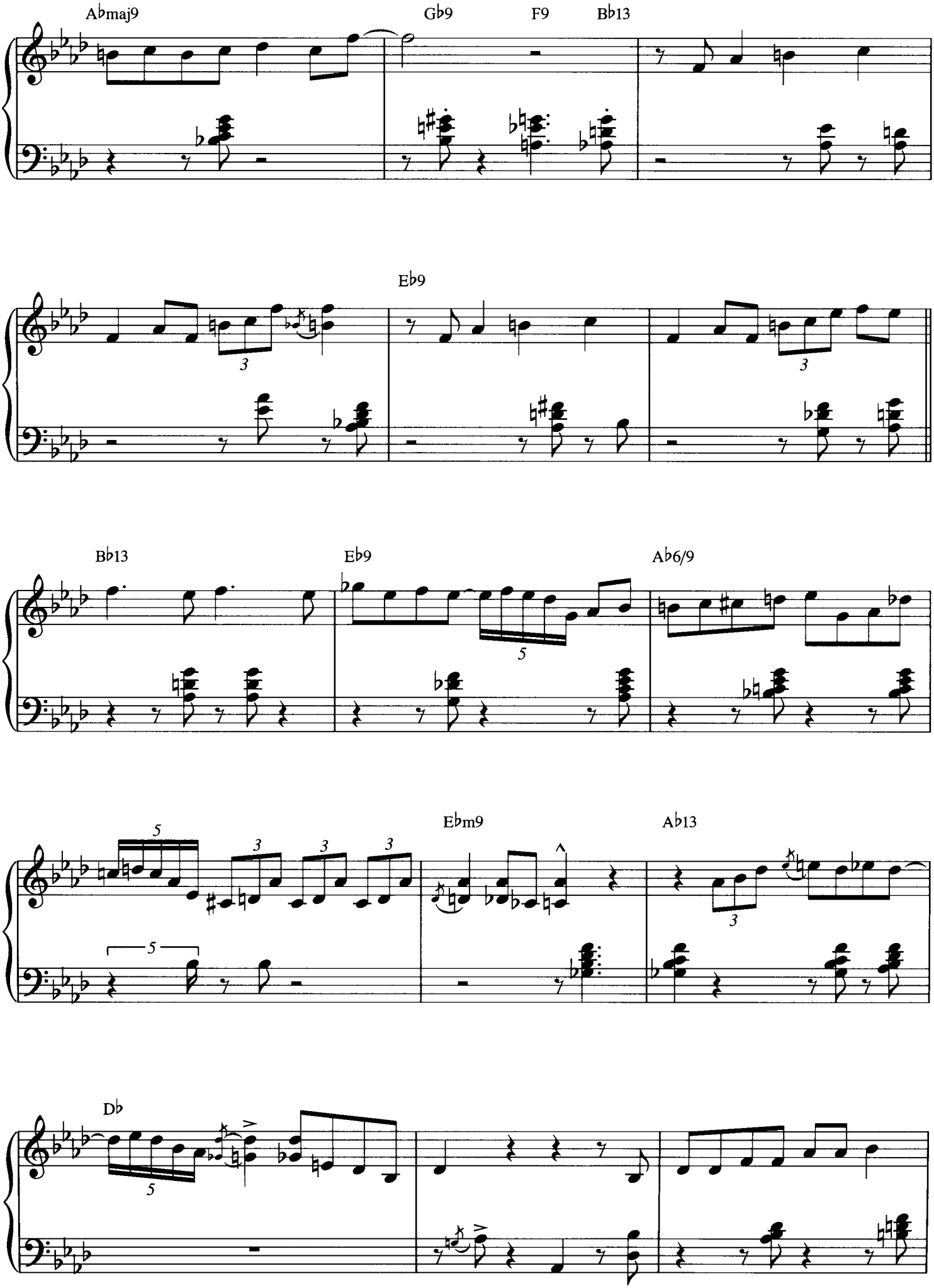
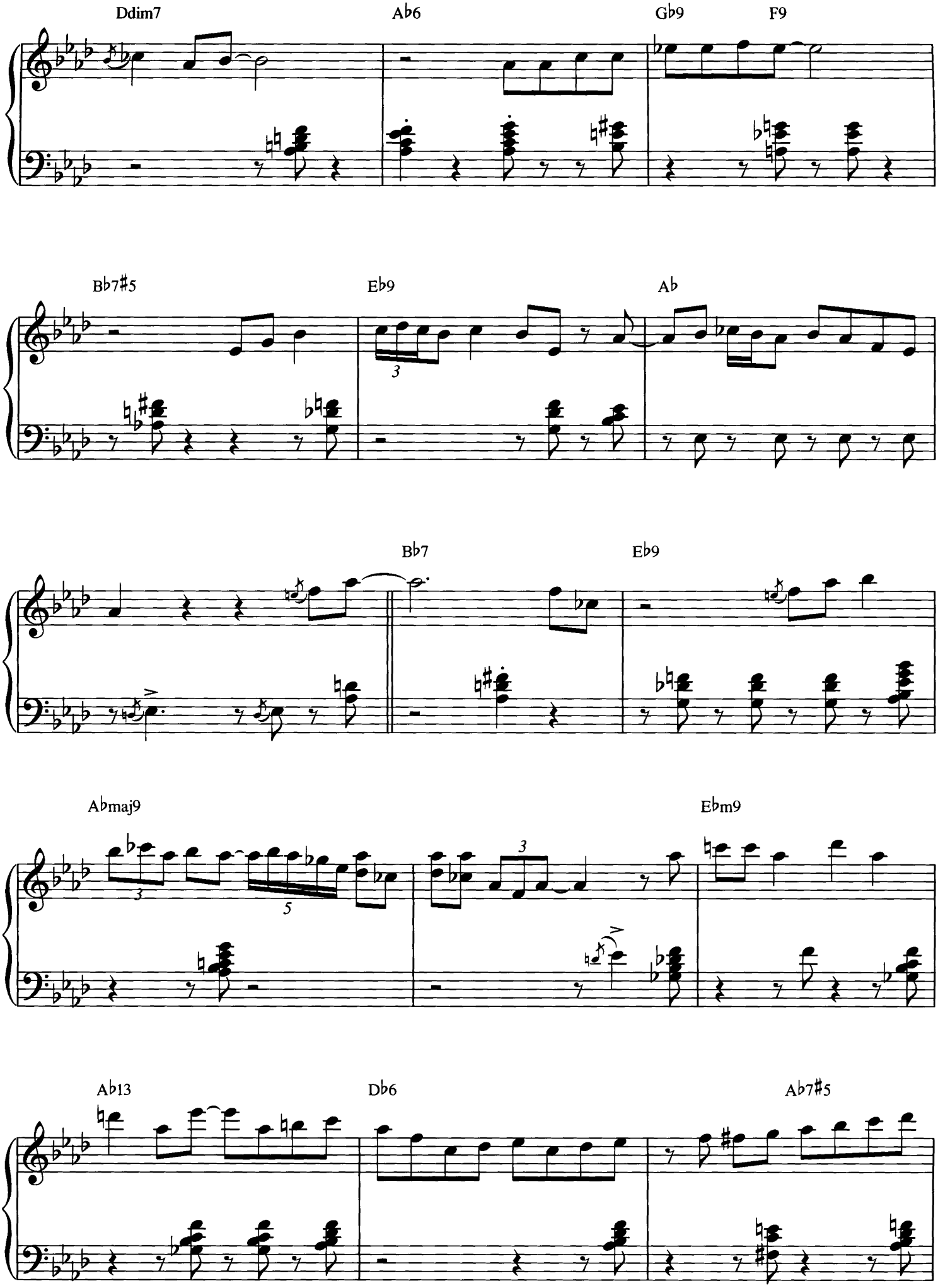
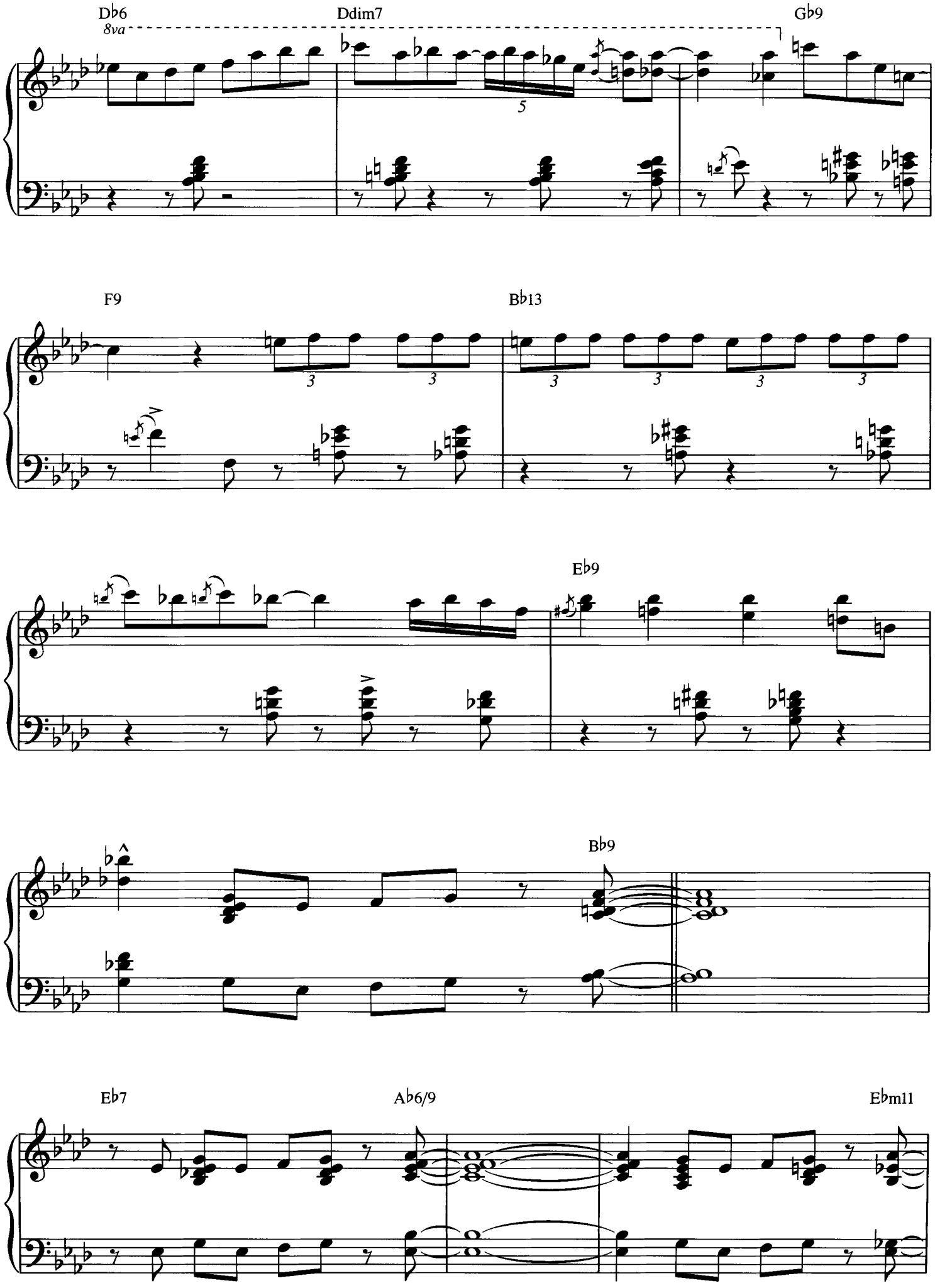

E♭m11
E♭m11/A♭
A♭7♯5
D♭maj13
Ddim7
A♭6
G♭9
F7
B♭9
E♭7sus
B♭9
E♭7
A♭6/9

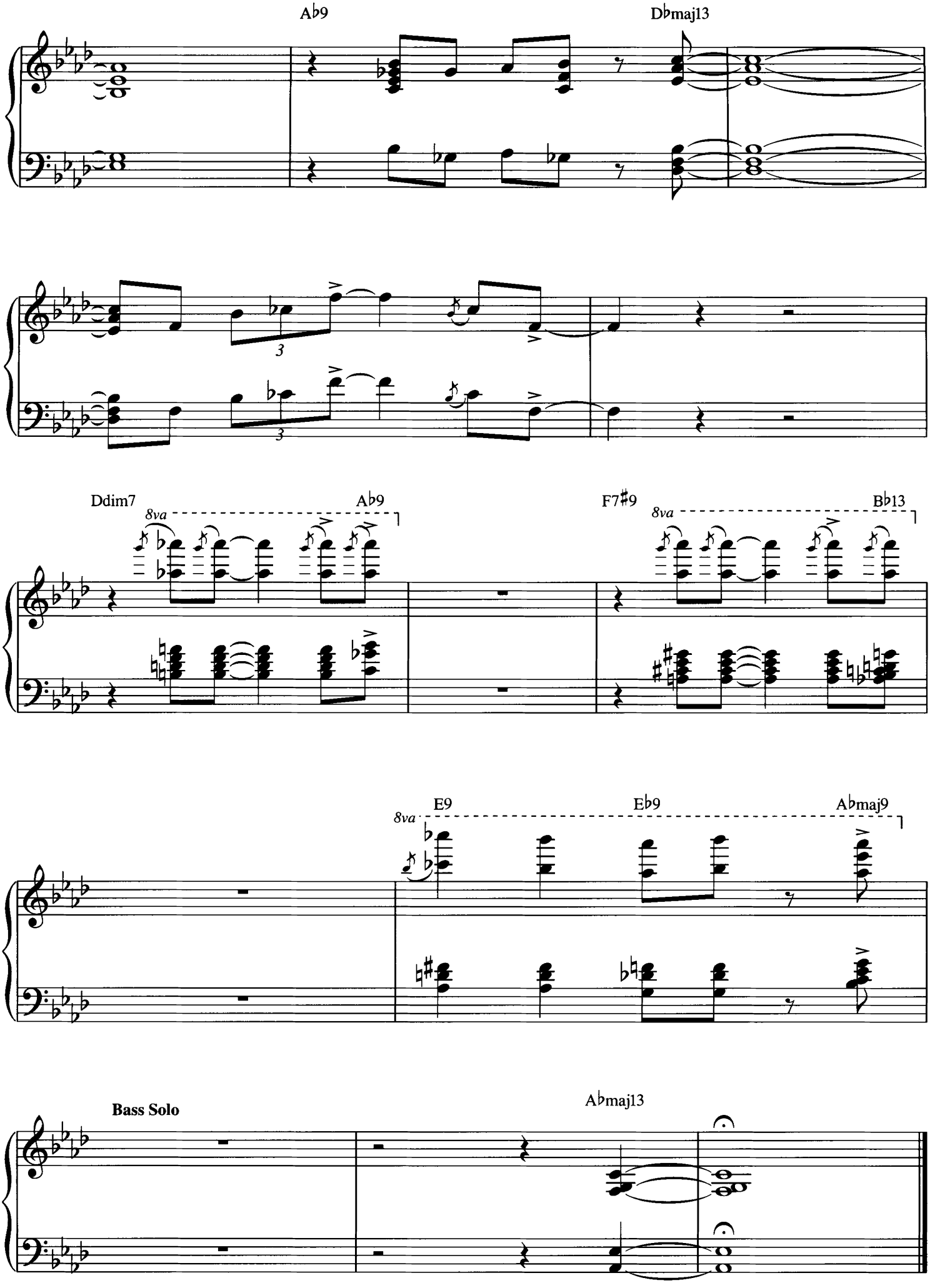

A9
A♭7sus
D7♯5
D♭maj13
D♭7
Ddim7
A♭6
G♭13
F7
8va
B♭13


Bb7#5
Eb9
Abmaj9
Ab9
8va
G7#5
Ab9
G7#5
Ab7#5
Bb13
(loco)
Eb7
Ab
Ebm11
Ab7#5
Db
Db7
Ddim7


A♭maj9
G♭9
F9
B♭13
E♭9
B♭13
E♭9
A♭6/9
E♭m9
A♭13
D♭

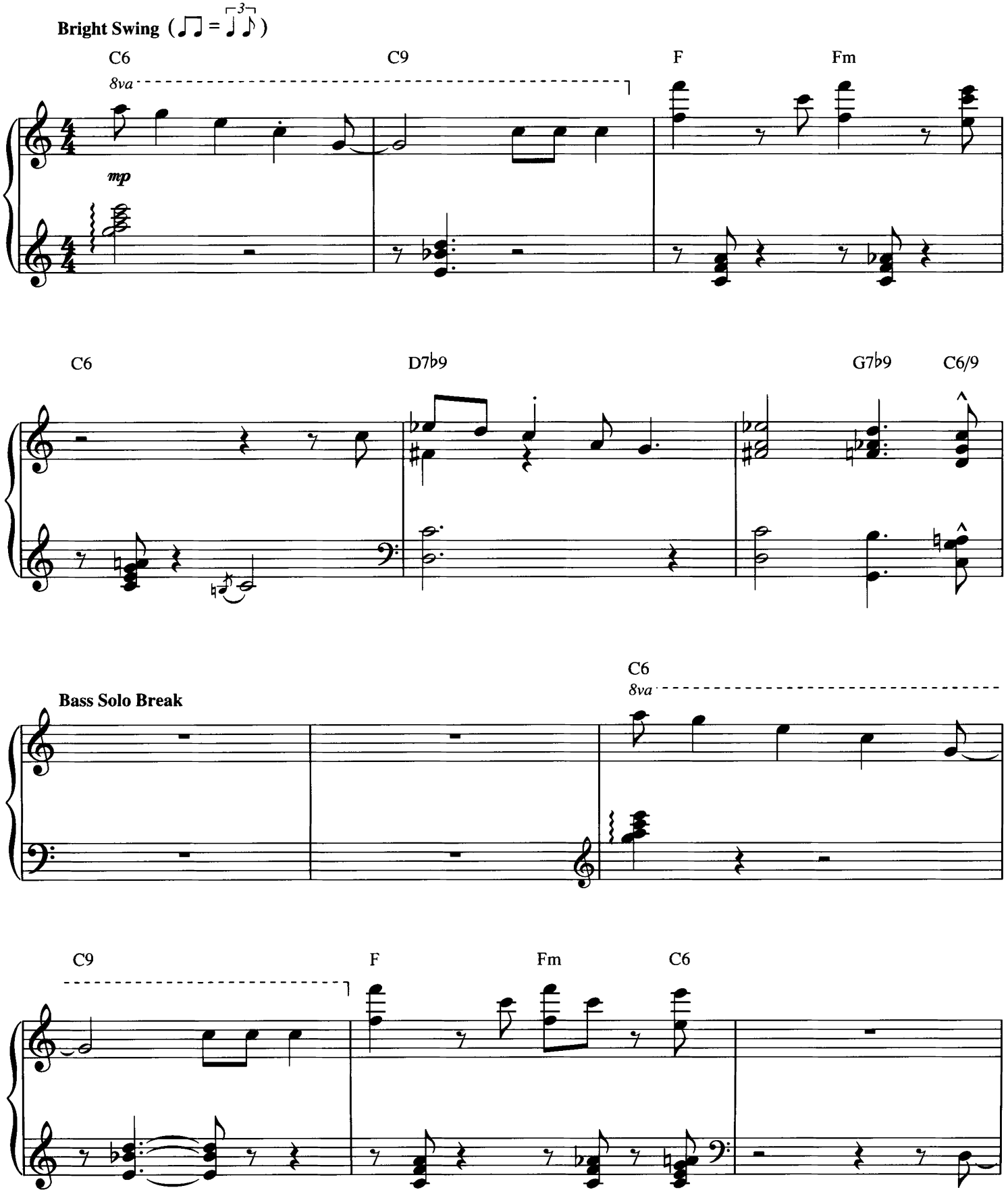

Ddim7
Ab6
Gb9
F9
Bb7#5
Eb9
Ab
Bb7
Eb9
Abmaj9
Ebm9
Ab13
Db6
Ab7#5


Db6
8va
Ddim7
Gb9
F9
Bb13
Eb9
Bb9
Eb7
Ab6/9
Ebm11


A♭9
D♭maj13
3
3
Ddim7
8va
A♭9
F7♯9
8va
B♭13
8va
E9
E♭9
A♭maj9
Bass Solo
A♭maj13

John Hardy's Wife

By Mercer Kennedy Ellington



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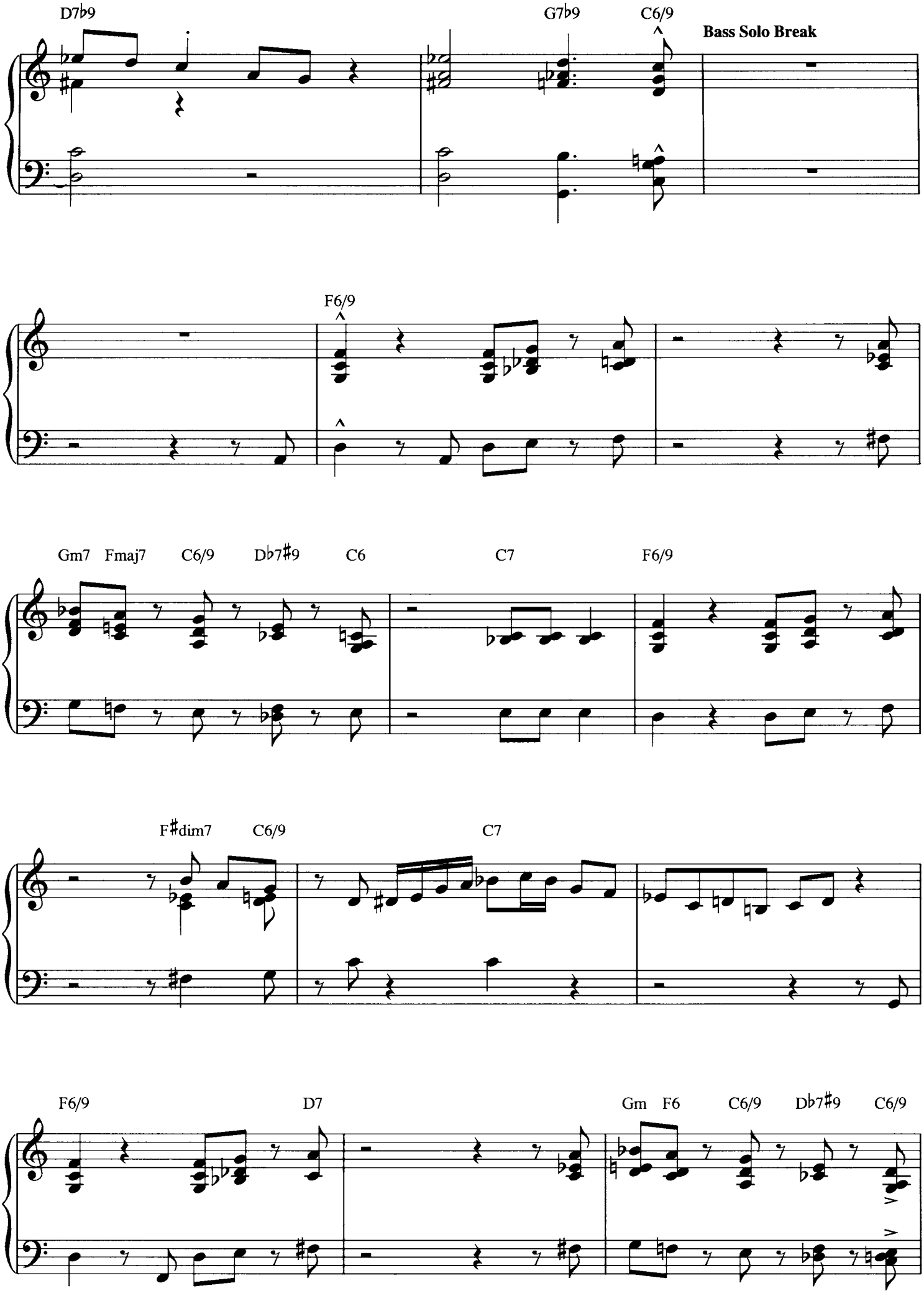
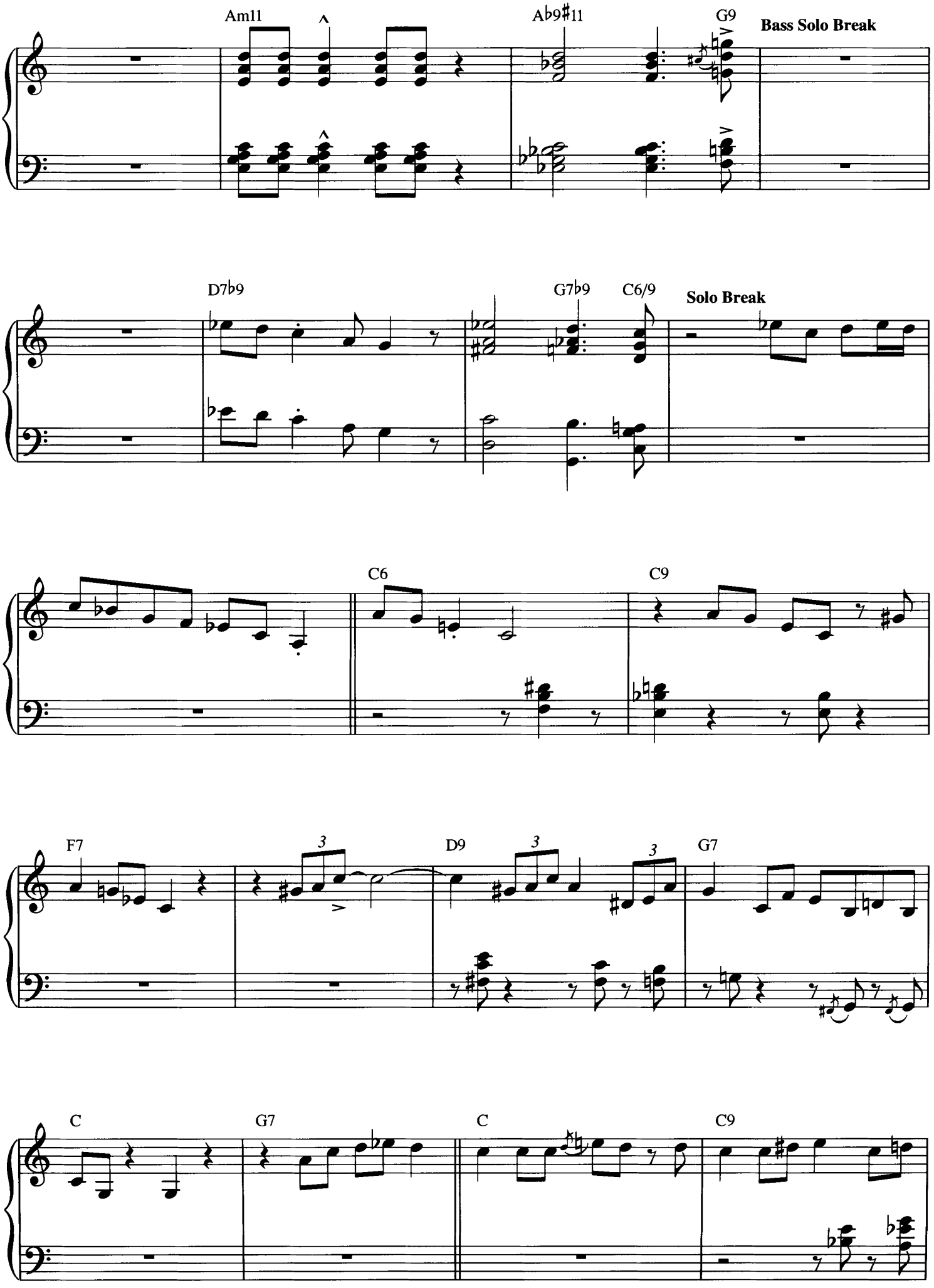
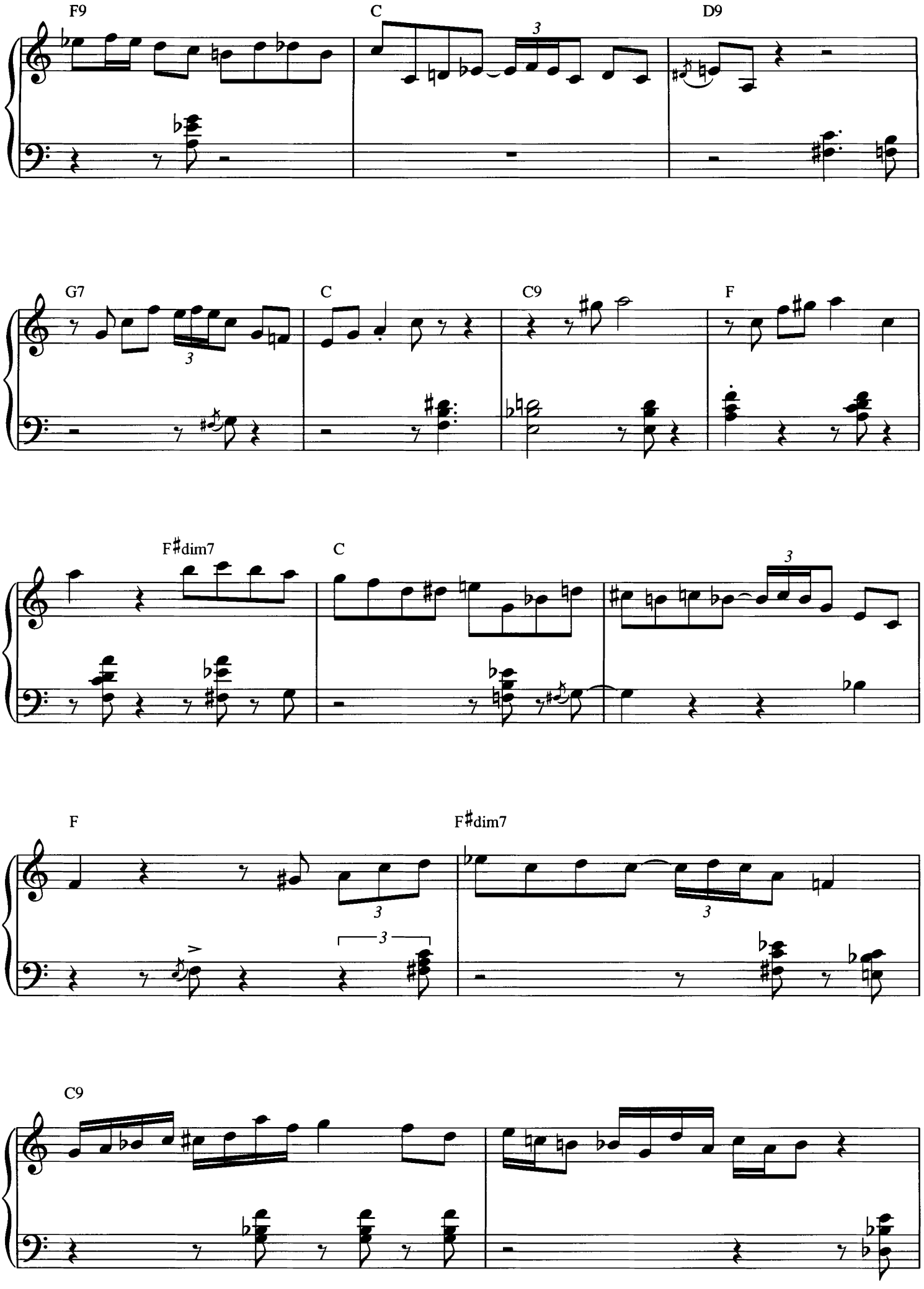
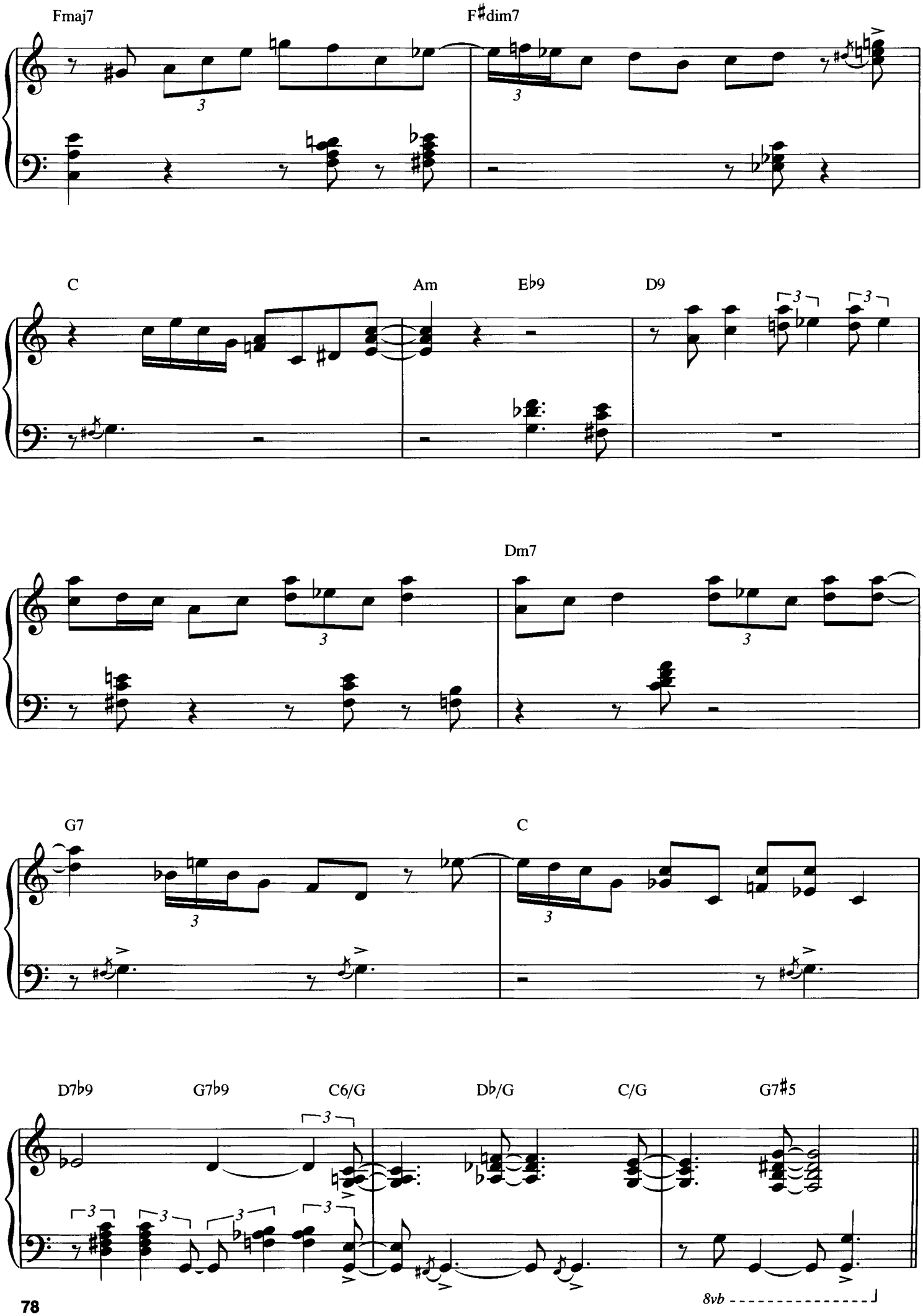
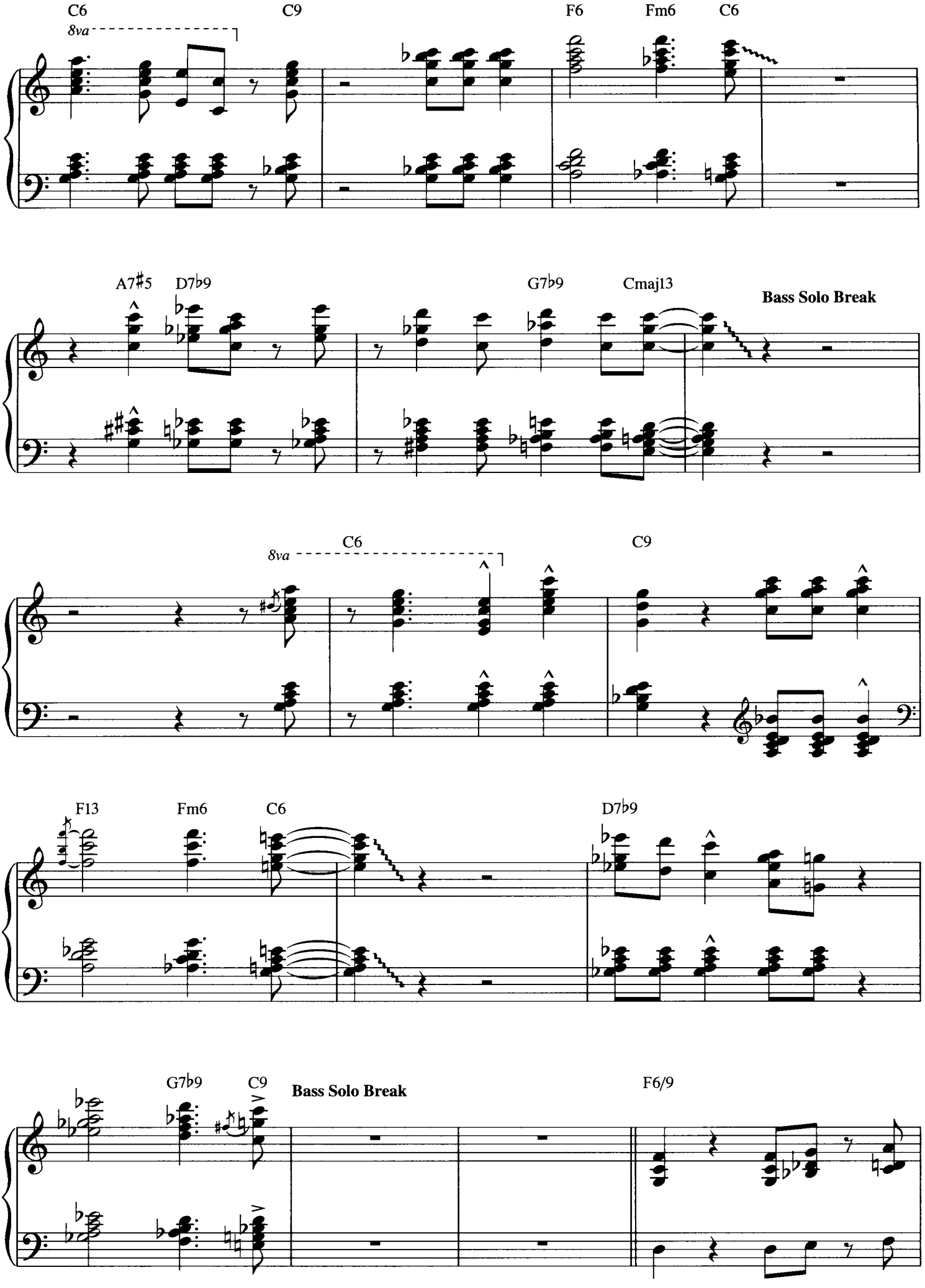
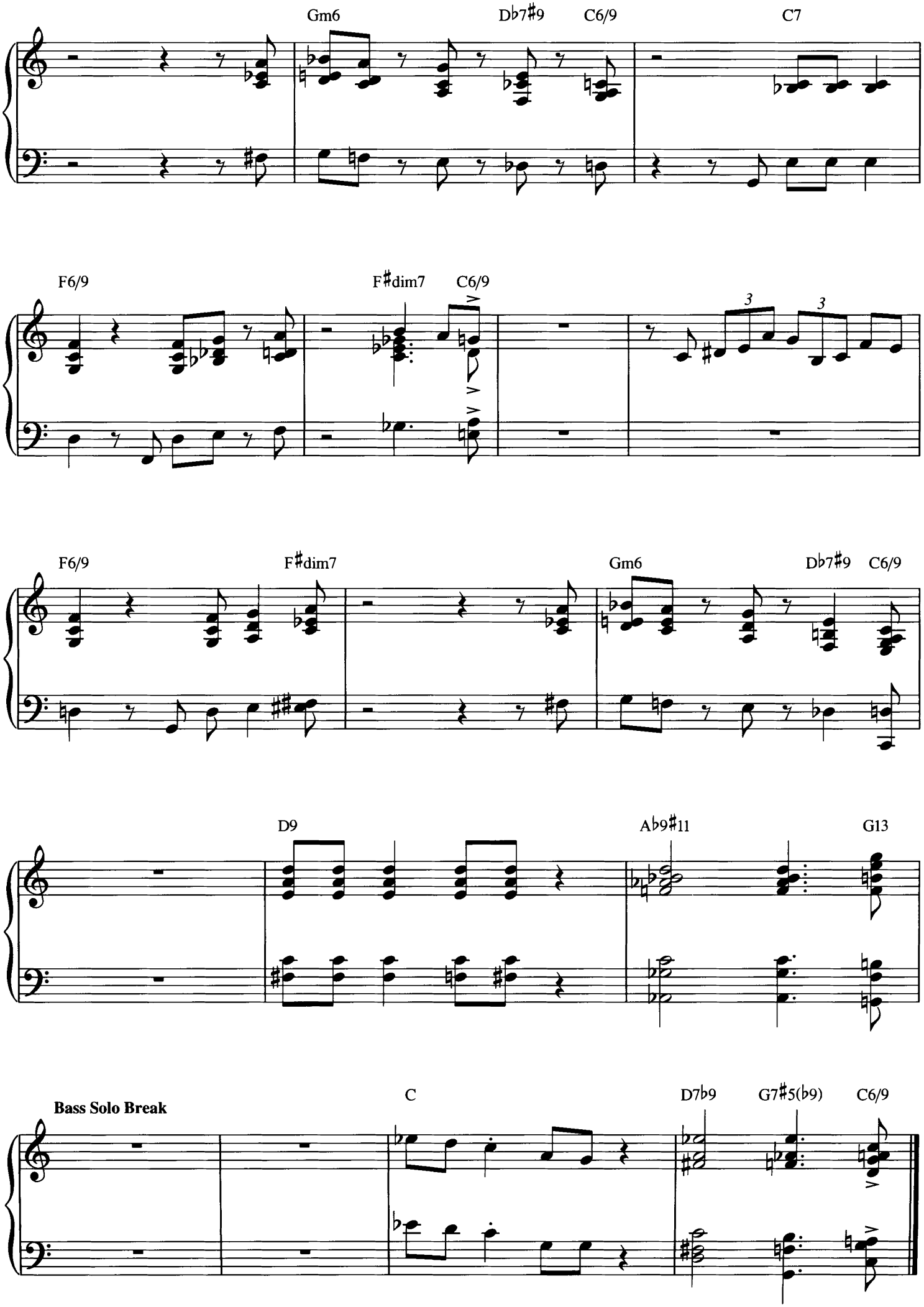

D7b9
G7b9
C6/9
Bass Solo Break
F6/9
Gm7
Fmaj7
C6/9
Db7#9
C6
C7
F6/9
F#dim7
C6/9
C7
F6/9
D7
Gm
F6
C6/9
Db7#9
C6/9


Am11
A♭9♯11
G9
Bass Solo Break
D7♭9
G7♭9
C6/9
Solo Break
C6
C9
F7
D9
G7
C
G7
C
C9


F9
C
D9
G7
C
C9
F
F♯dim7
C
F
F♯dim7
C9

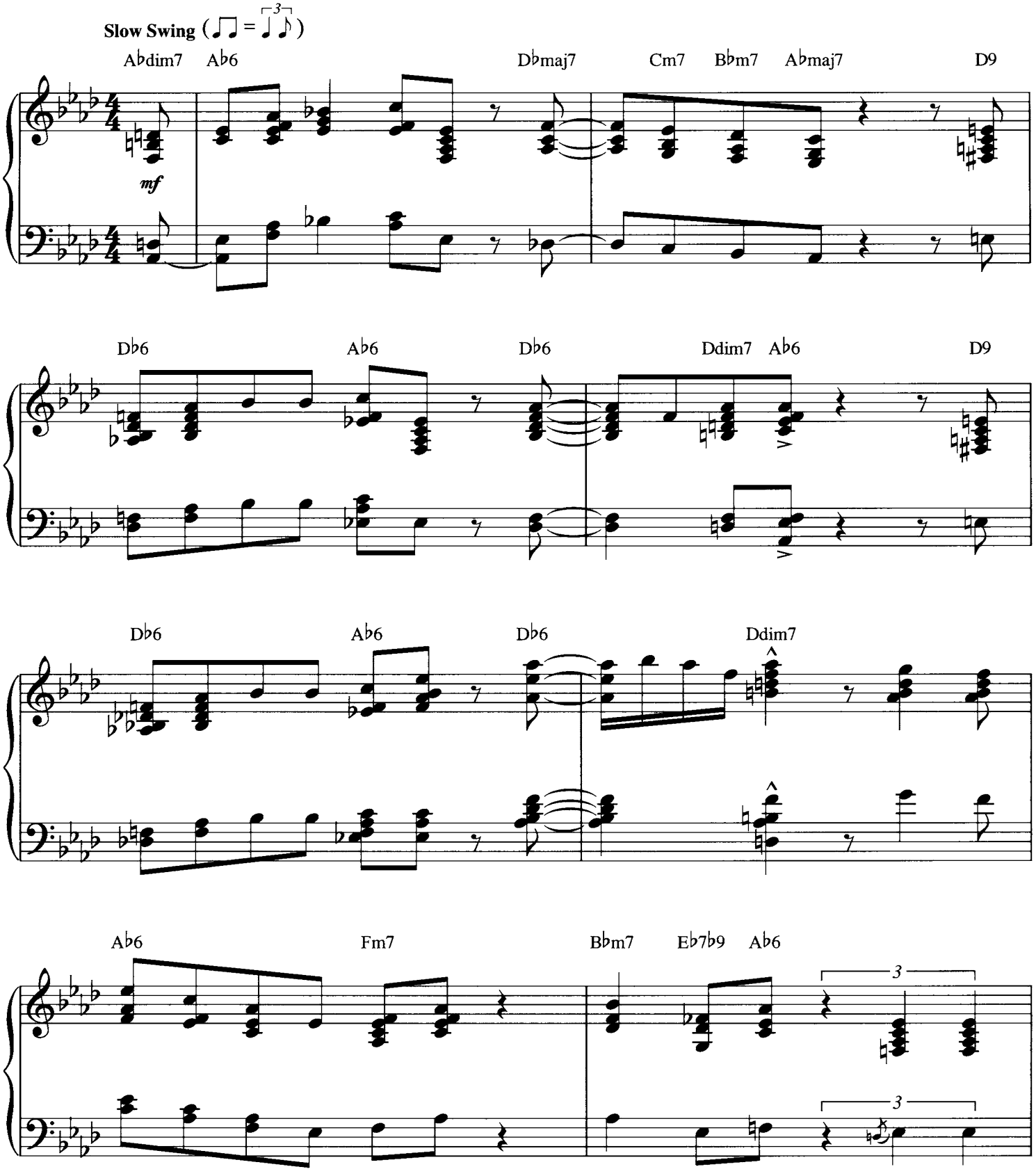

Fmaj7
F♯dim7
C
Am
E♭9
D9
Dm7
G7
C
D7♭9
G7♭9
C6/G
D♭/G
C/G
G7♯5
8vb


C6
8va
C9
F6
Fm6
C6
A7♯5
D7♭9
G7♭9
Cmaj13
Bass Solo Break
C6
8va
C9
F13
Fm6
C6
D7♭9
G7♭9
C9
Bass Solo Break
F6/9


Gm6
D♭7♯9
C6/9
C7
F6/9
F♯dim7
C6/9
3
3
F6/9
F♯dim7
Gm6
D♭7♯9
C6/9
D9
A♭9♯11
G13
Bass Solo Break
C
D7♭9
G7♯5(♭9)
C6/9

Just a Settin' and a Rockin'

By Duke Ellington and Billy Strayhorn



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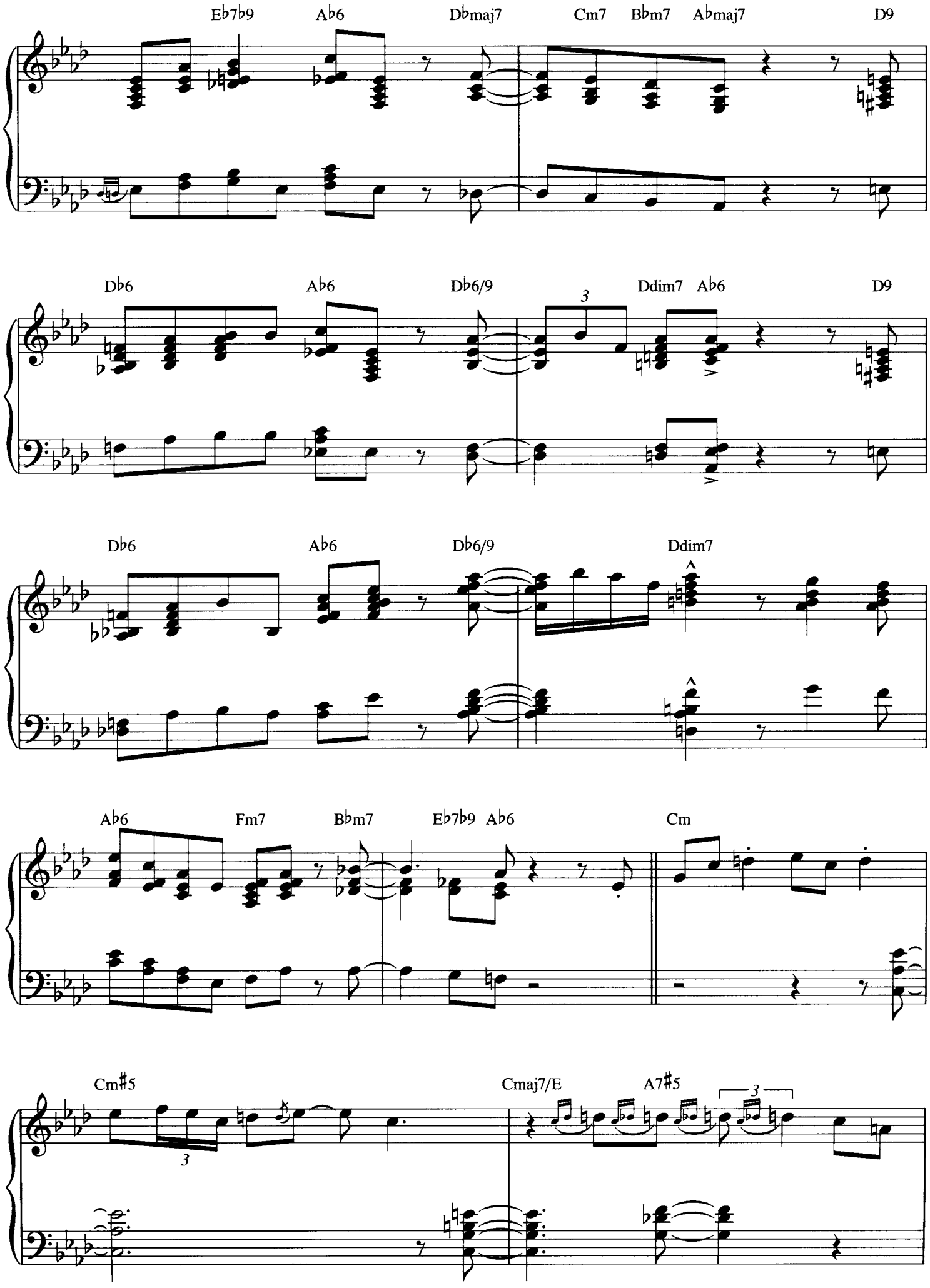
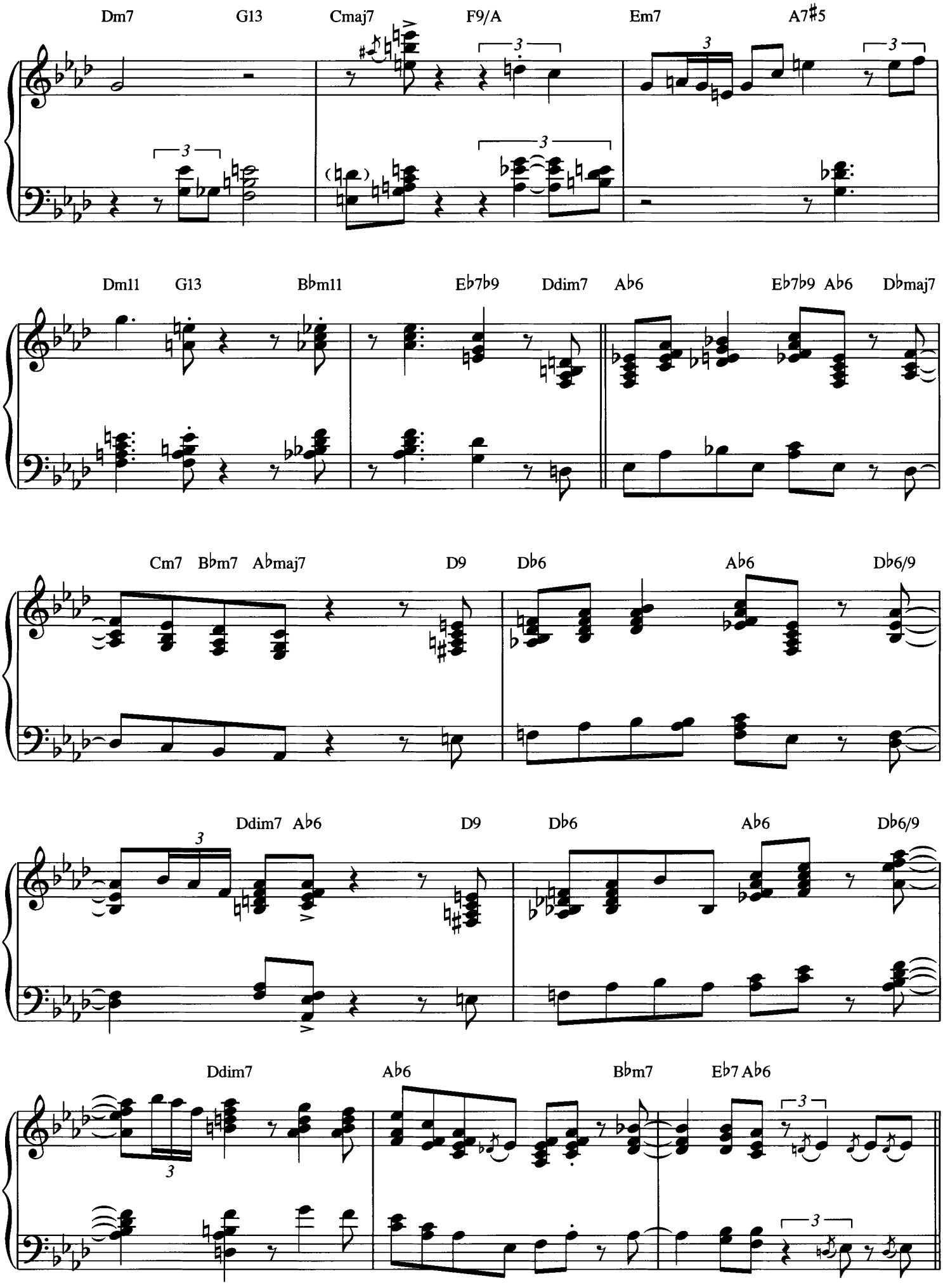
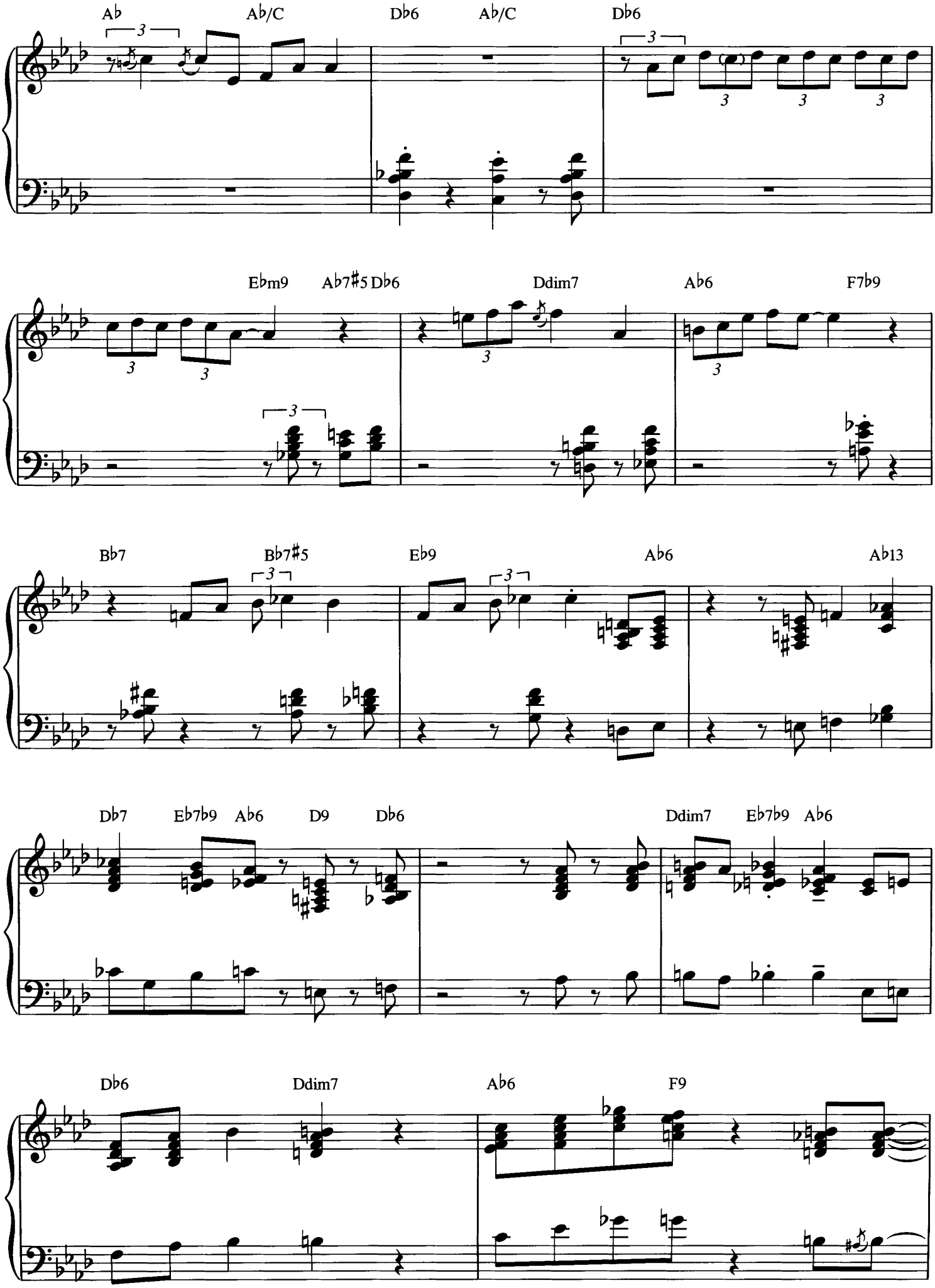
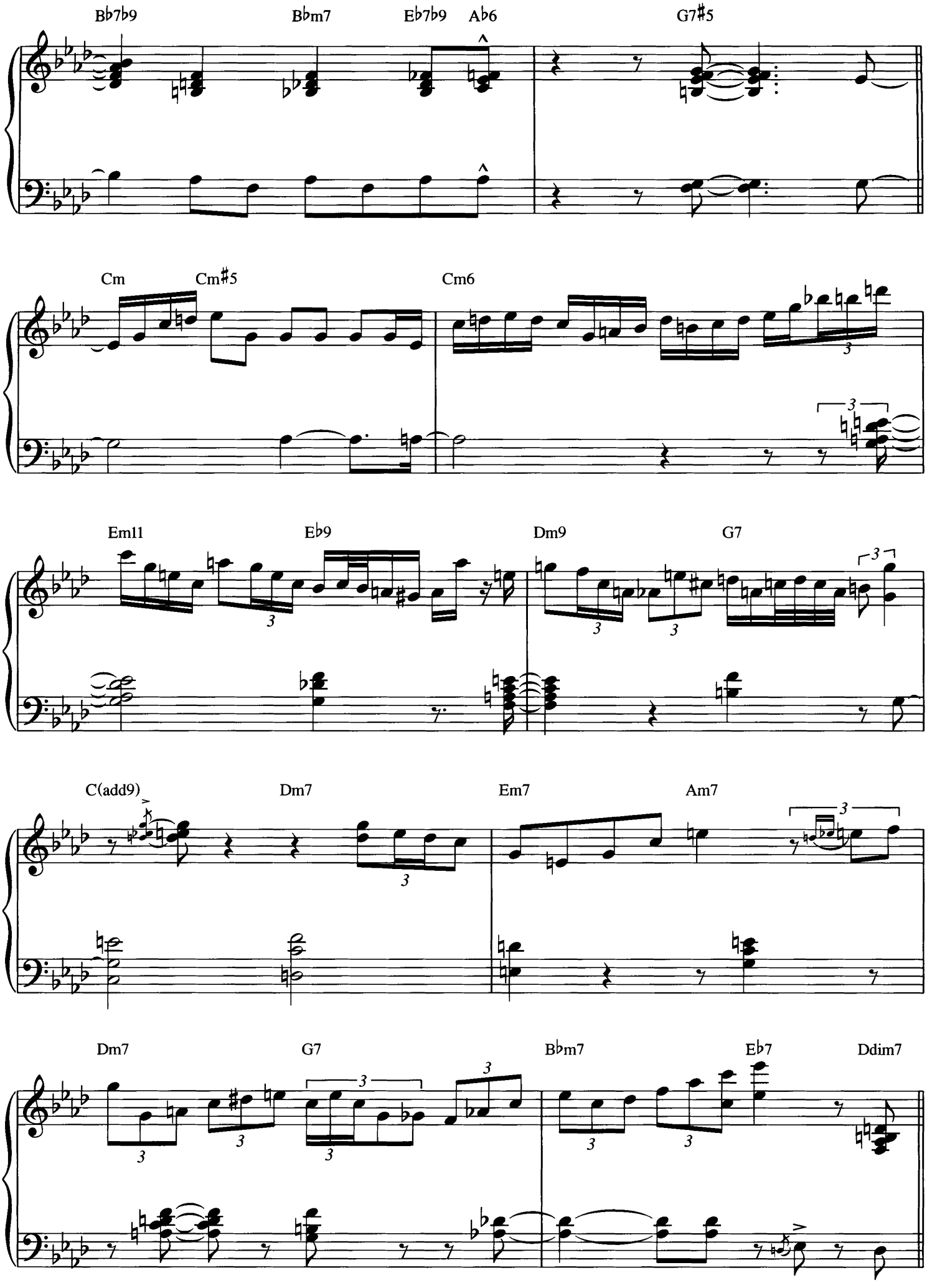
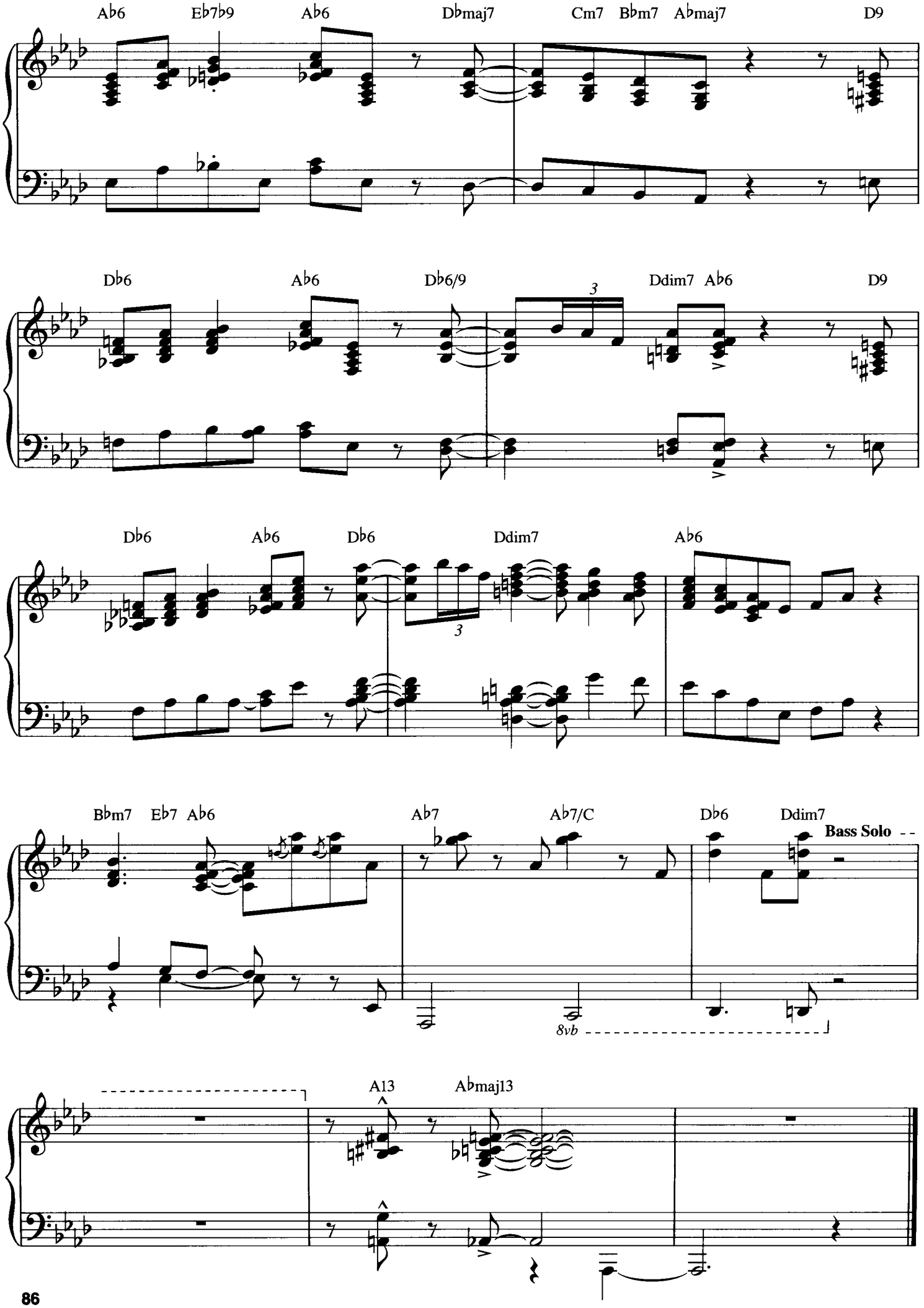

Eb7b9
Ab6
Dbmaj7
Cm7
Bbm7
Abmaj7
D9
Db6
Ab6
Db6/9
3
Ddim7
Ab6
D9
Db6
Ab6
Db6/9
Ddim7
Ab6
Fm7
Bbm7
Eb7b9
Ab6
Cm
Cm#5
3
Cmaj7/E
A7#5
3


Dm7
G13
Cmaj7
F9/A
Em7
A7#5
Dm11
G13
Bbm11
Eb7b9
Ddim7
Ab6
Eb7b9
Ab6
Dbmaj7
Cm7
Bbm7
Abmaj7
D9
Db6
Ab6
Db6/9
Ddim7
Ab6
D9
Db6
Ab6
Db6/9
Ddim7
Ab6
Bbm7
Eb7
Ab6

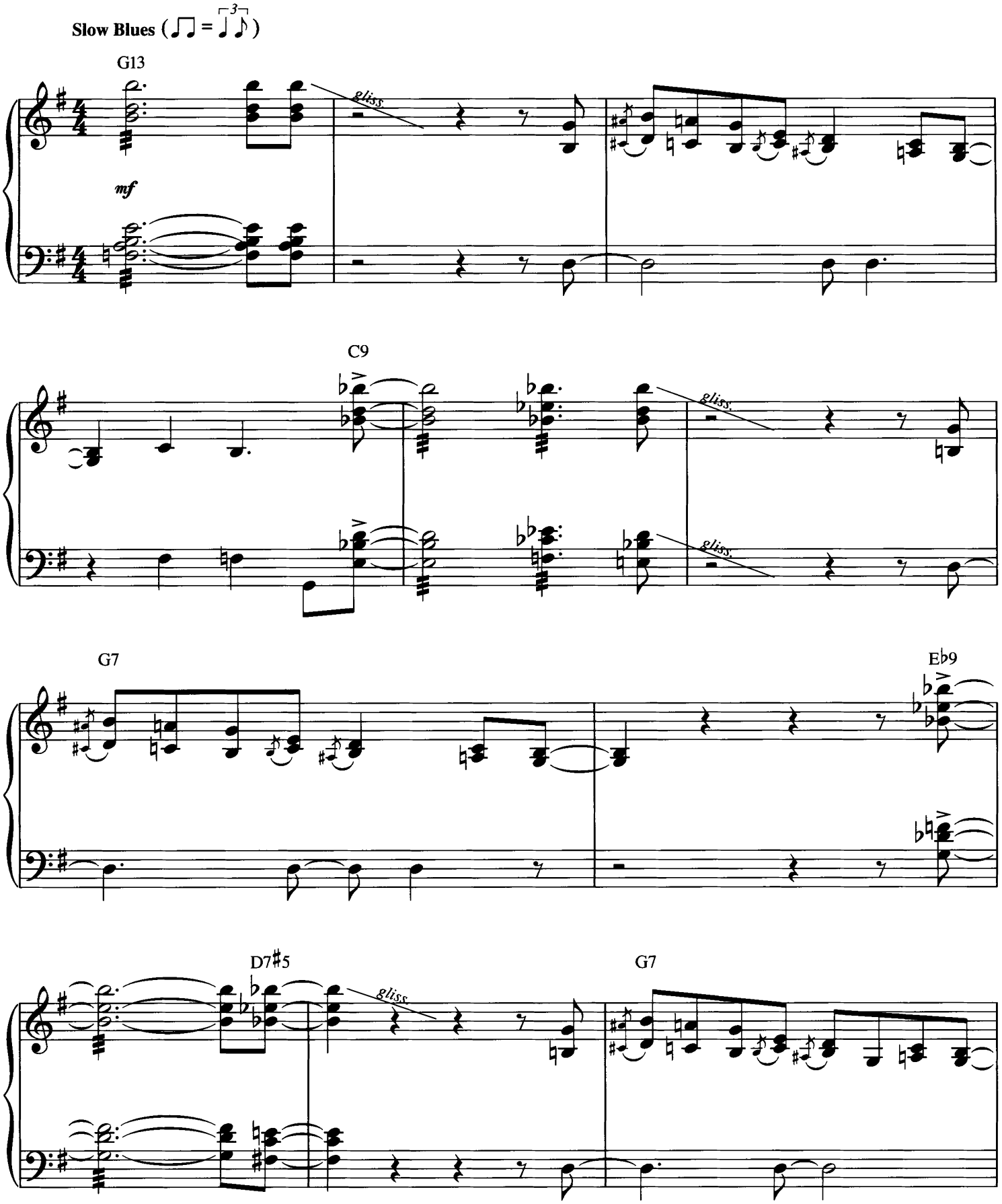

Ab
Ab/C
Db6
Ab/C
Db6
Ebm9
Ab7#5
Db6
Ddim7
Ab6
F7b9
Bb7
Bb7#5
Eb9
Ab6
Ab13
Db7
Eb7b9
Ab6
D9
Db6
Ddim7
Eb7b9
Ab6
Db6
Ddim7
Ab6
F9


Bb7b9
Bbm7
Eb7b9
Ab6
G7#5
Cm
Cm#5
Cm6
Em11
Eb9
Dm9
G7
C(add9)
Dm7
Em7
Am7
Dm7
G7
Bbm7
Eb7
Ddim7


Ab6
Eb7b9
Ab6
Dbmaj7
Cm7
Bbm7
Abmaj7
D9
Db6
Ab6
Db6/9
3
Ddim7
Ab6
D9
Db6
Ab6
Db6
Ddim7
Ab6
3
Bbm7
Eb7
Ab6
Ab7
Ab7/C
Db6
Ddim7
Bass Solo
8vb
A13
Abmaj13

Night Train

Words by Oscar Washington and Lewis C. Simpkins
Music by Jimmy Forrest



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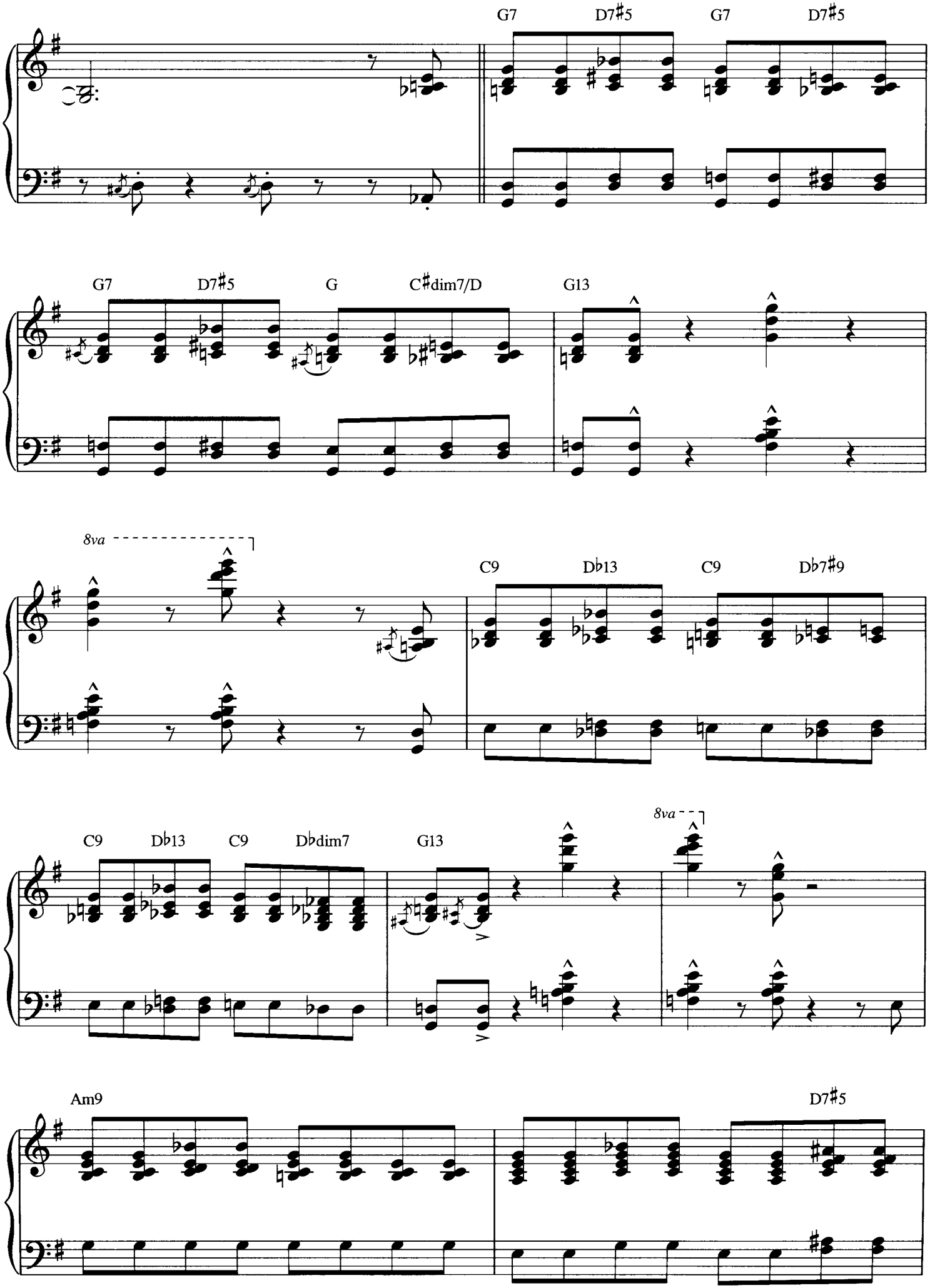
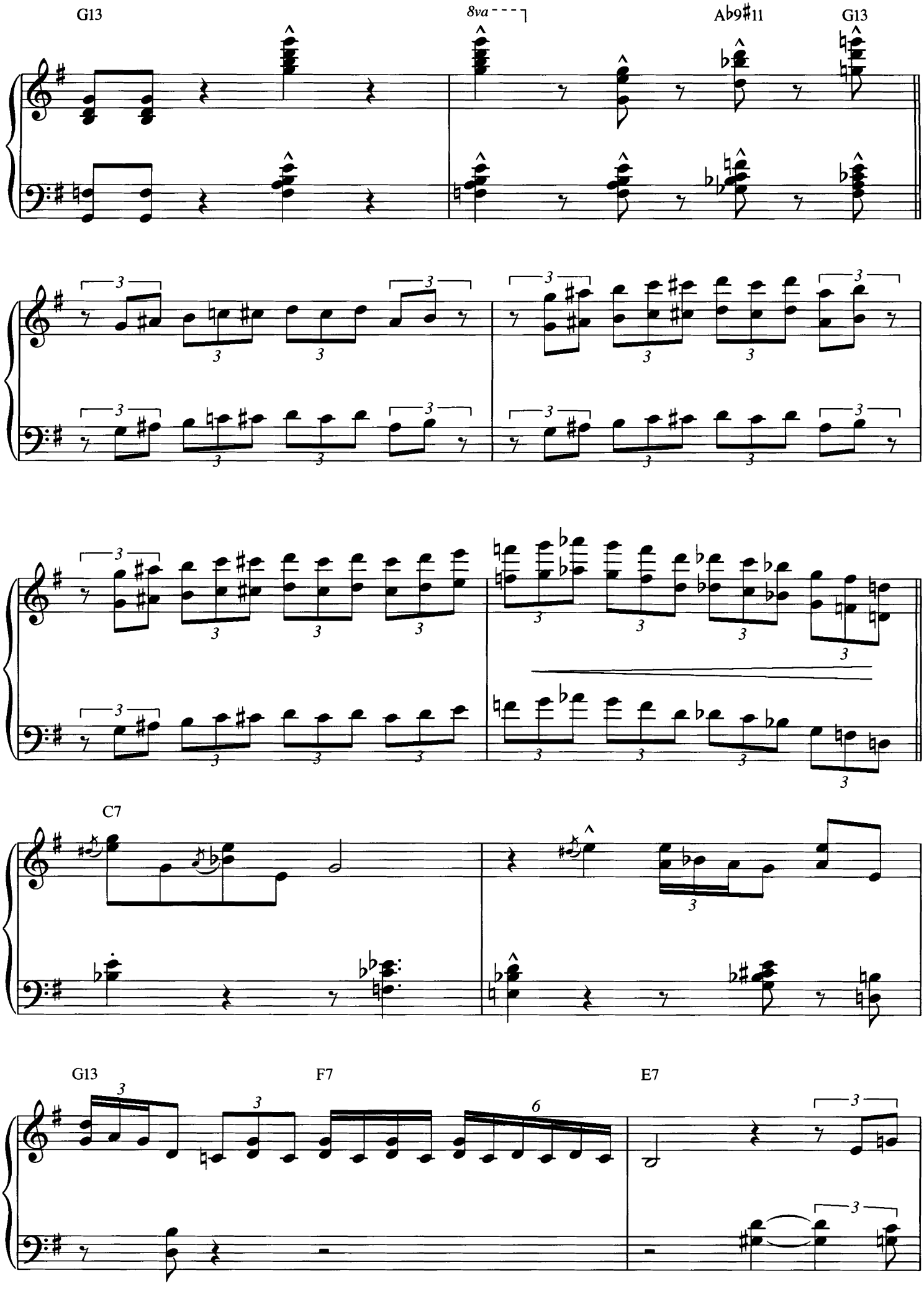
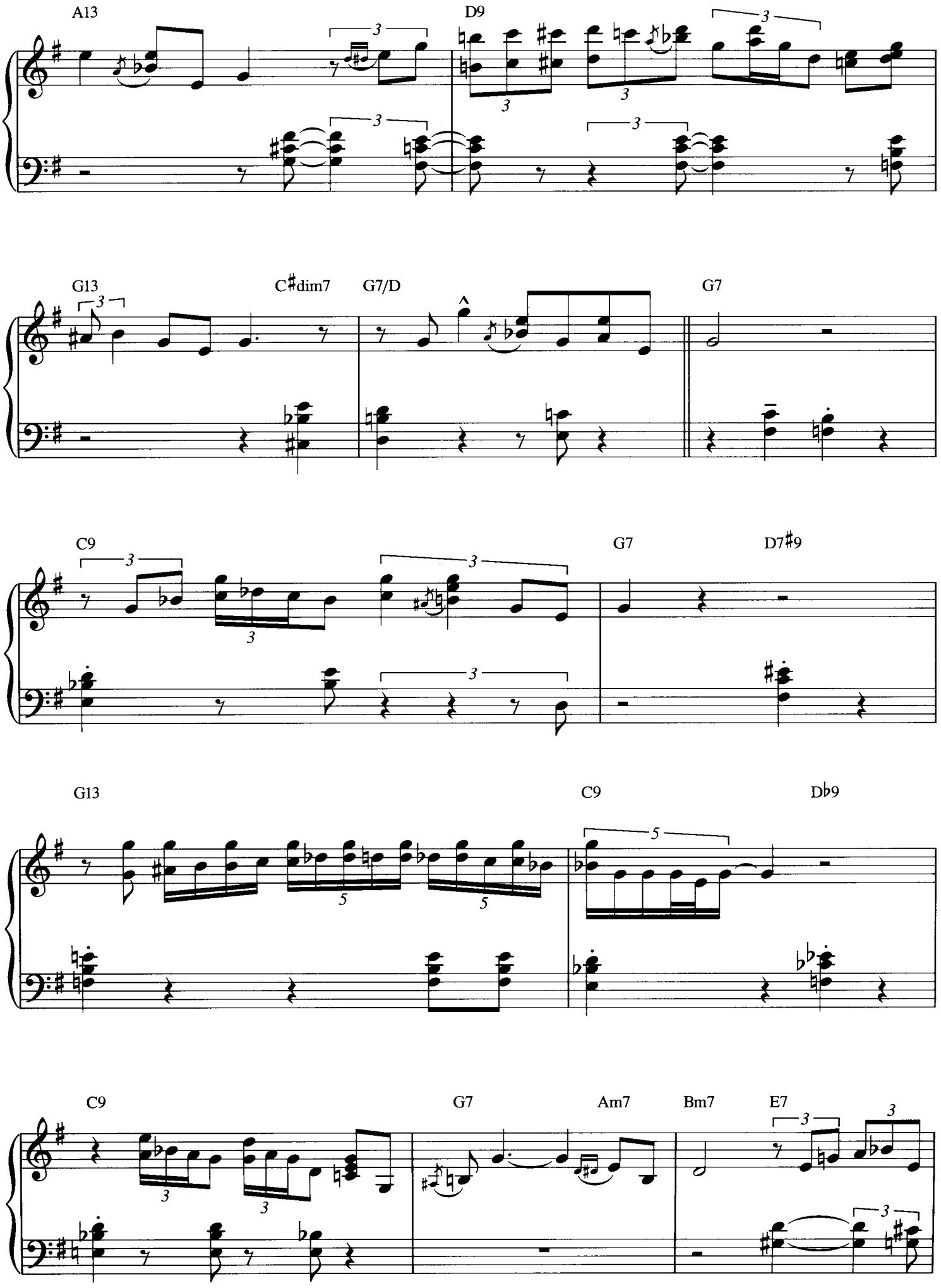
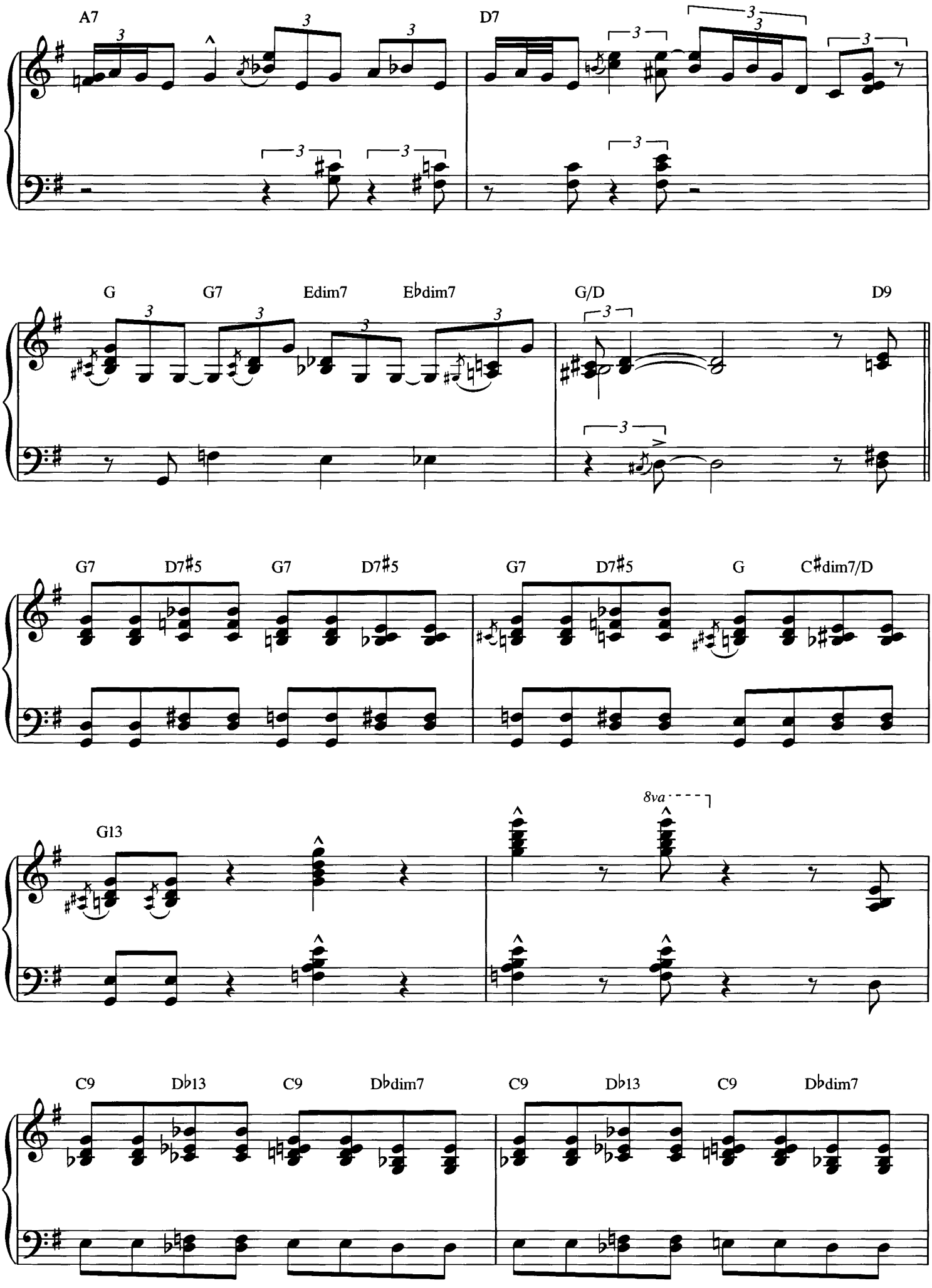
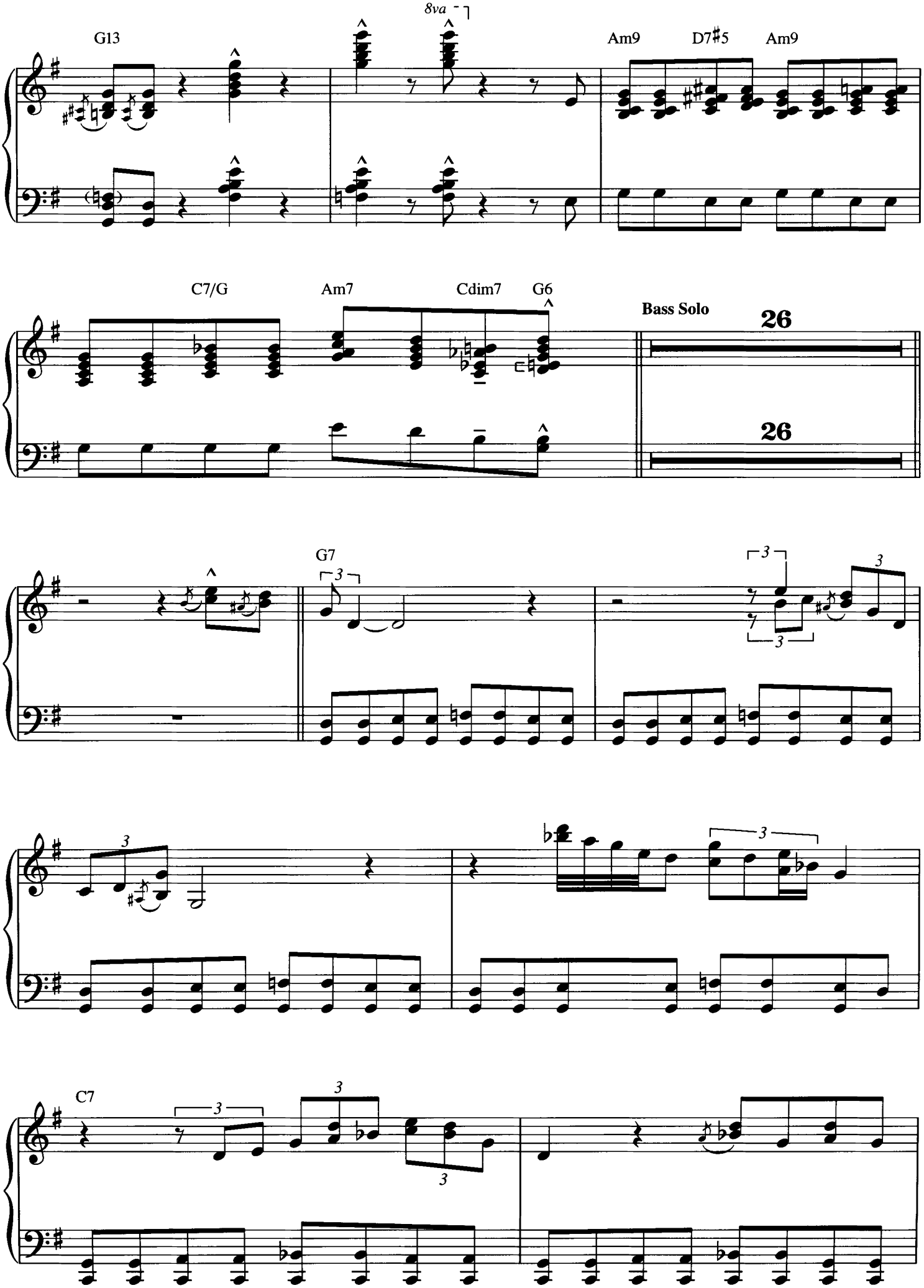
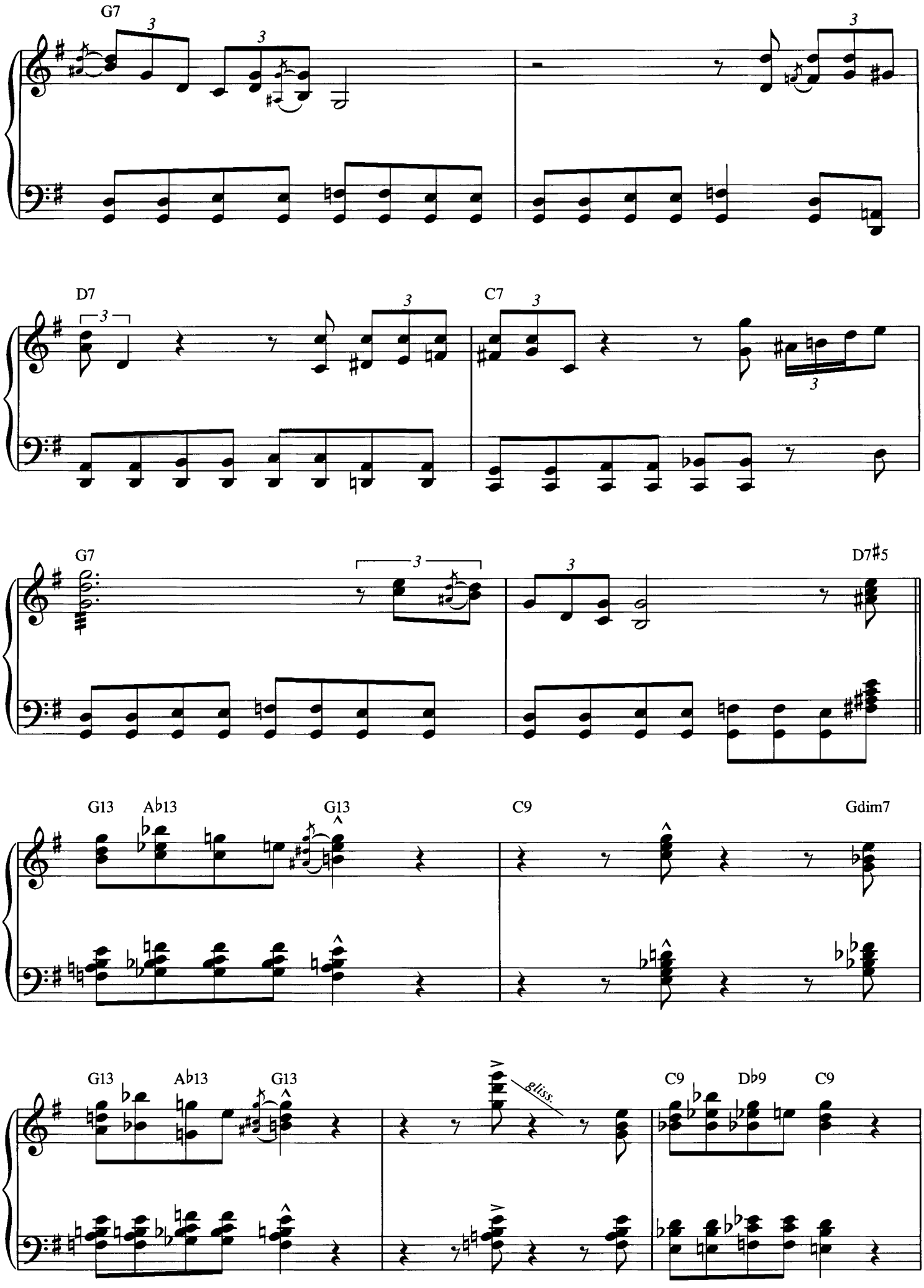

G7
D7♯5
G7
D7♯5
G7
D7♯5
G
C♯dim7/D
G13
8va
C9
D♭13
C9
D♭7♯9
C9
D♭13
C9
D♭dim7
G13
8va
Am9
D7♯5

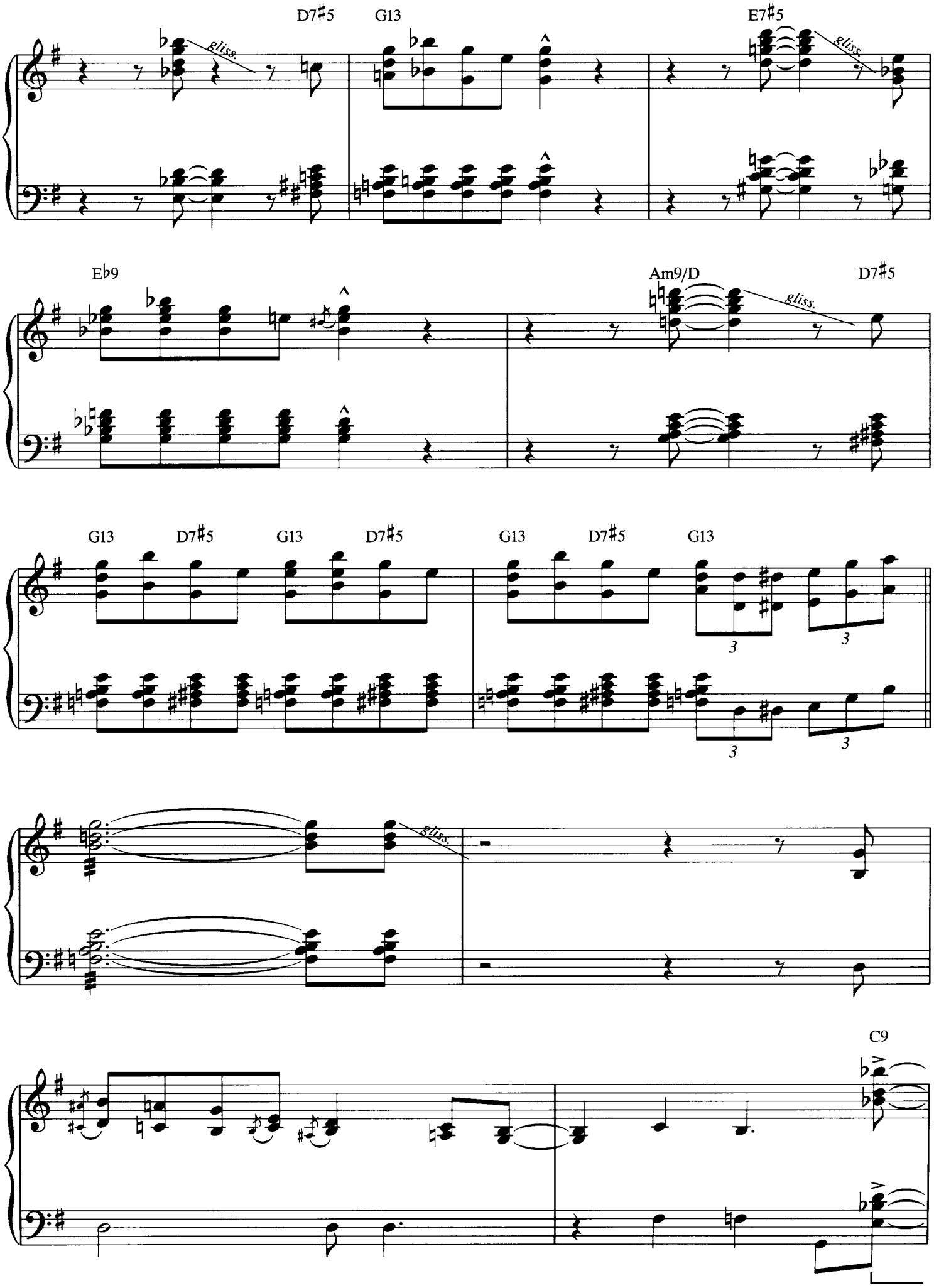

G13
8va
A♭9♯11
G13
C7
G13
F7
E7

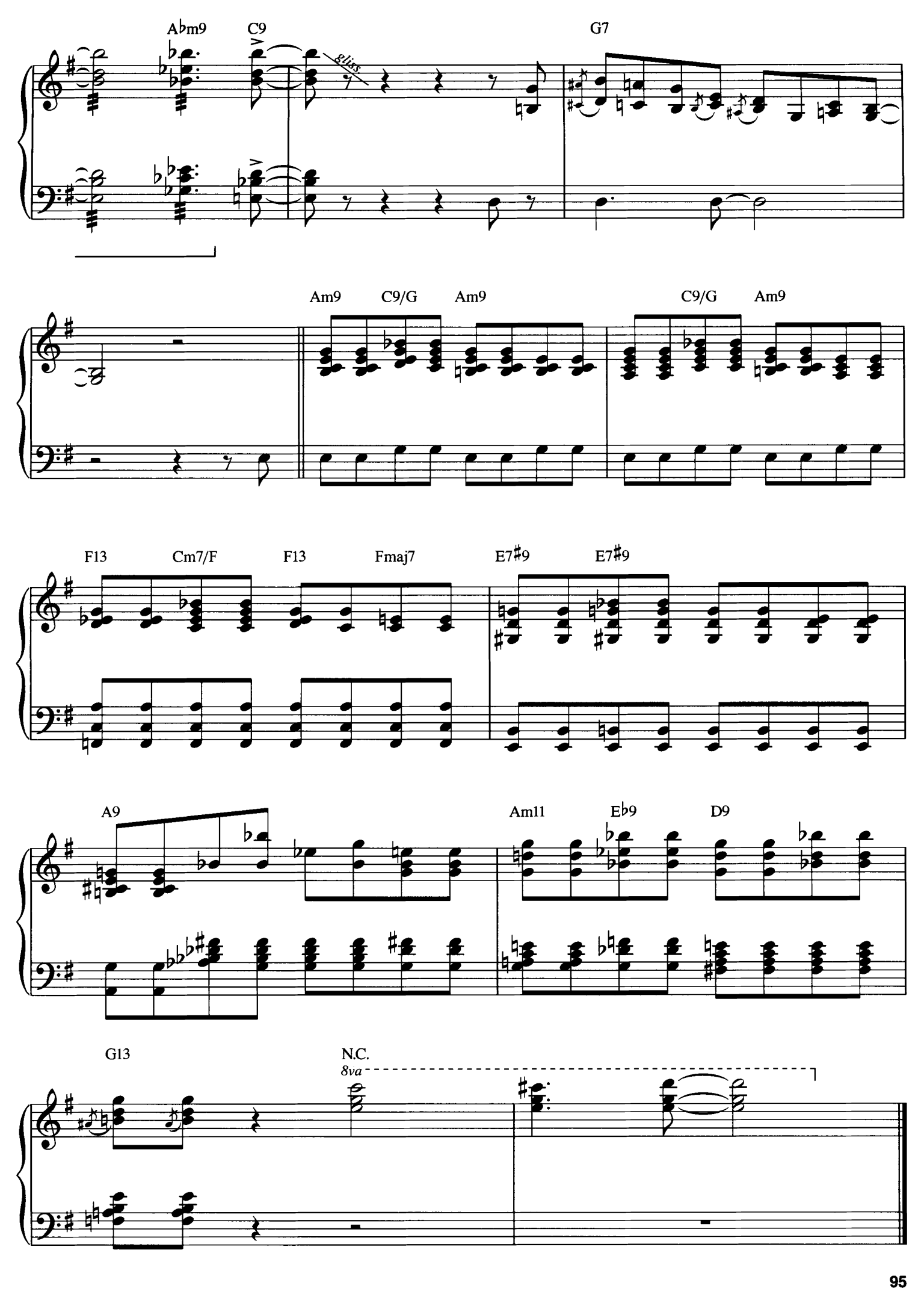

A13
D9
G13
C♯dim7
G7/D
G7
C9
G7
D7♯9
G13
C9
D♭9
C9
G7
Am7
Bm7
E7


A7
D7
G
G7
Edim7
E♭dim7
G/D
D9
G7
D7♯5
G7
D7♯5
G7
D7♯5
G
C♯dim7/D
G13
8va
C9
D♭13
C9
D♭dim7
C9
D♭13
C9
D♭dim7


8va
G13
Am9
D7♯5
Am9
C7/G
Am7
Cdim7
G6
Bass Solo
26
26
G7
C7

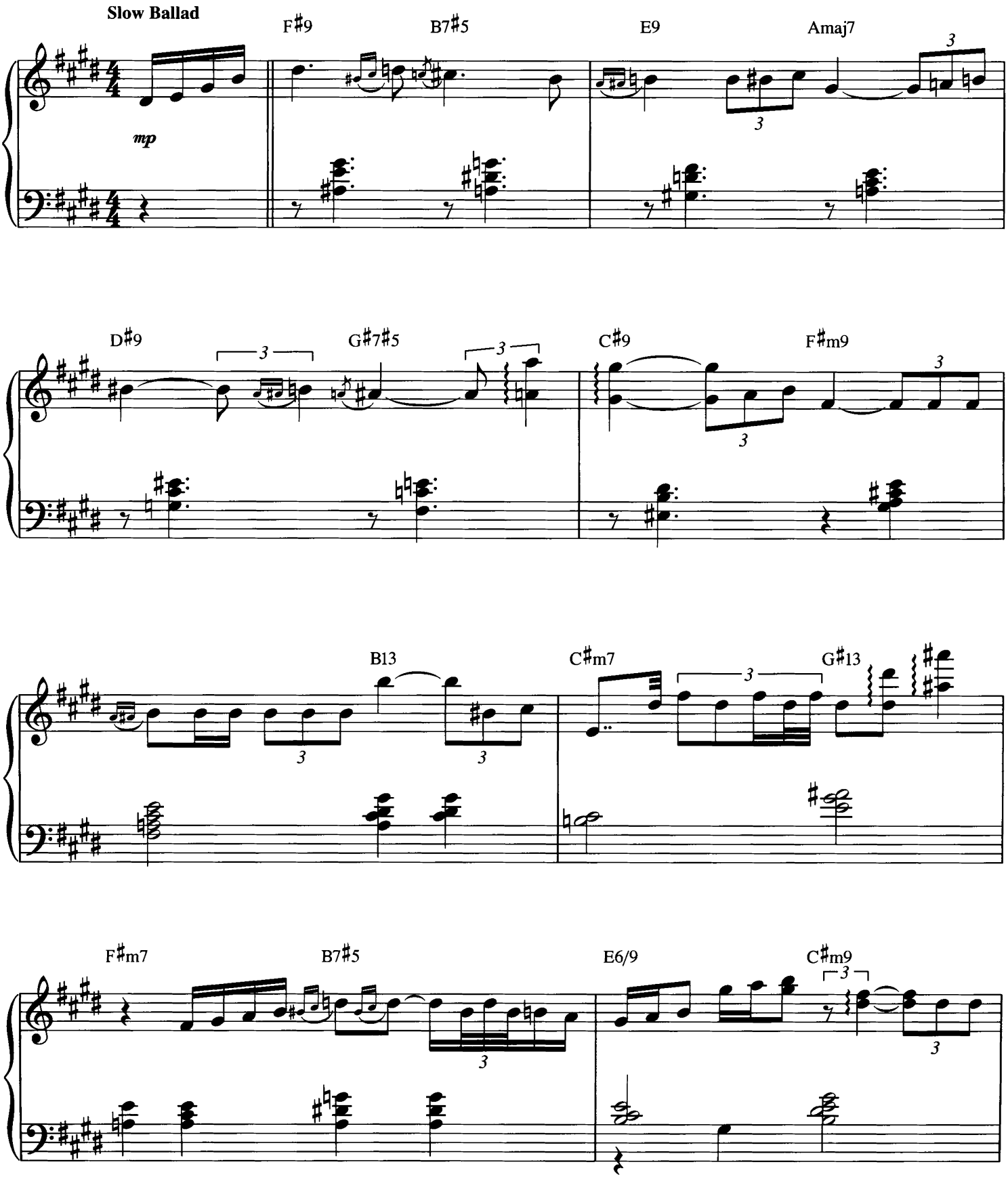

G7
D7
C7
G7
D7#5
G13
Ab13
G13
C9
Gdim7
G13
Ab13
G13
gliss.
C9
Db9
C9


D7♯5
G13
E7♯5
gliss.
E♭9
Am9/D
D7♯5
G13
D7♯5
G13
D7♯5
G13
D7♯5
G13
3
C9


A♭m9
C9
gliss.
G7
Am9
C9/G
Am9
C9/G
Am9
F13
Cm7/F
F13
Fmaj7
E7♯9
E7♯9
A9
Am11
E♭9
D9
G13
N.C.
8va

Prelude to a Kiss

Words by Irving Gordon and Irving Mills
Music by Duke Ellington



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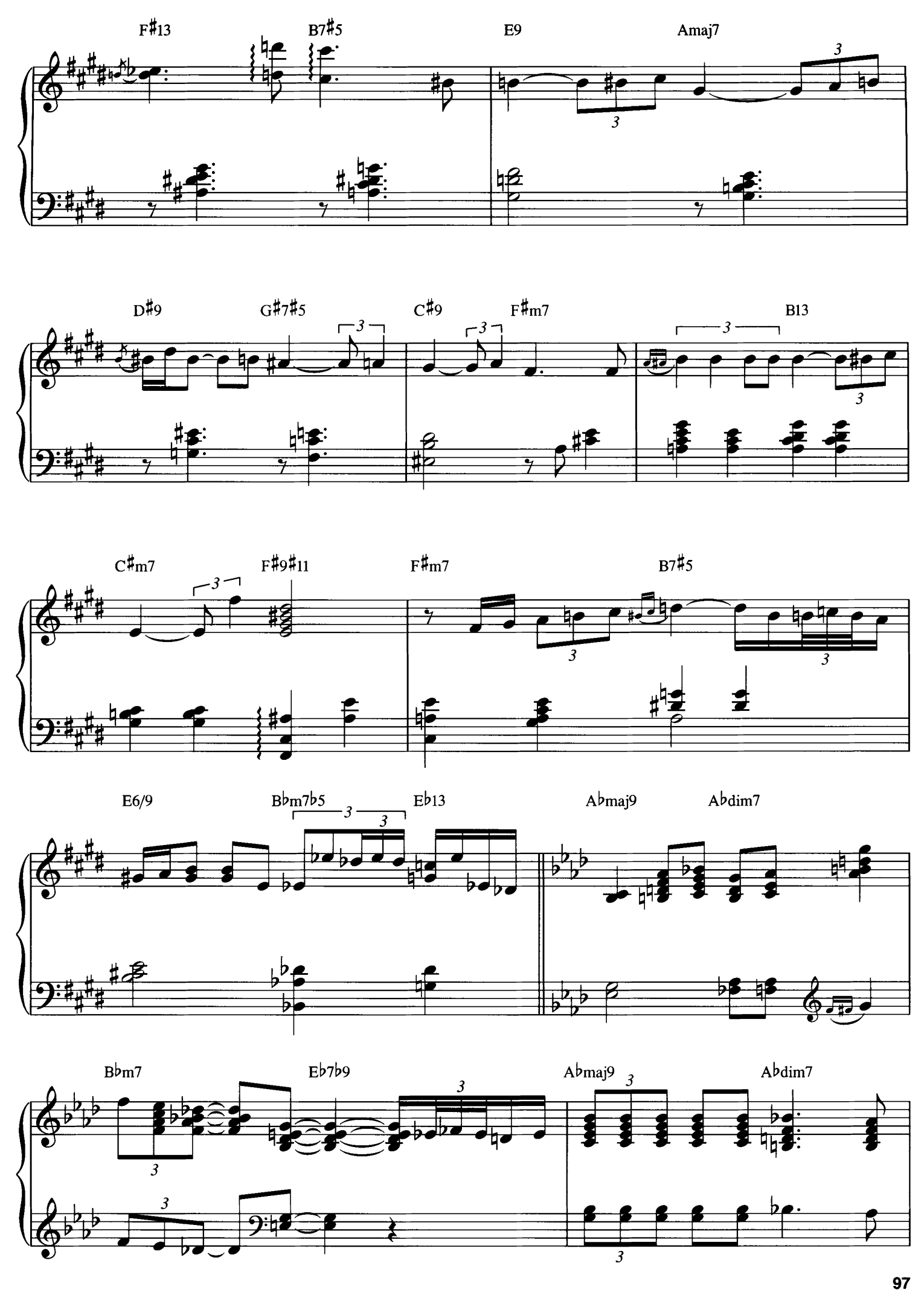
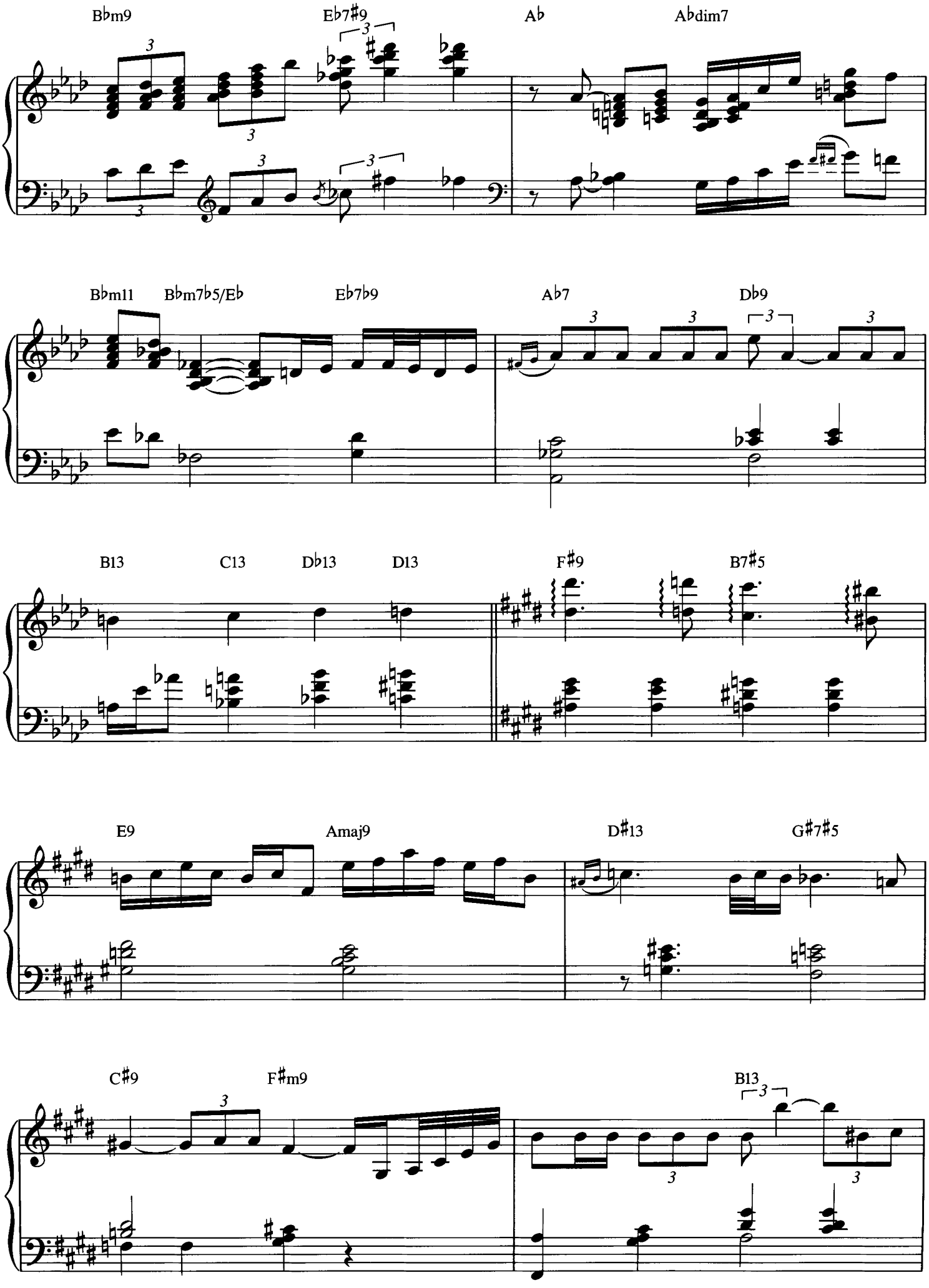
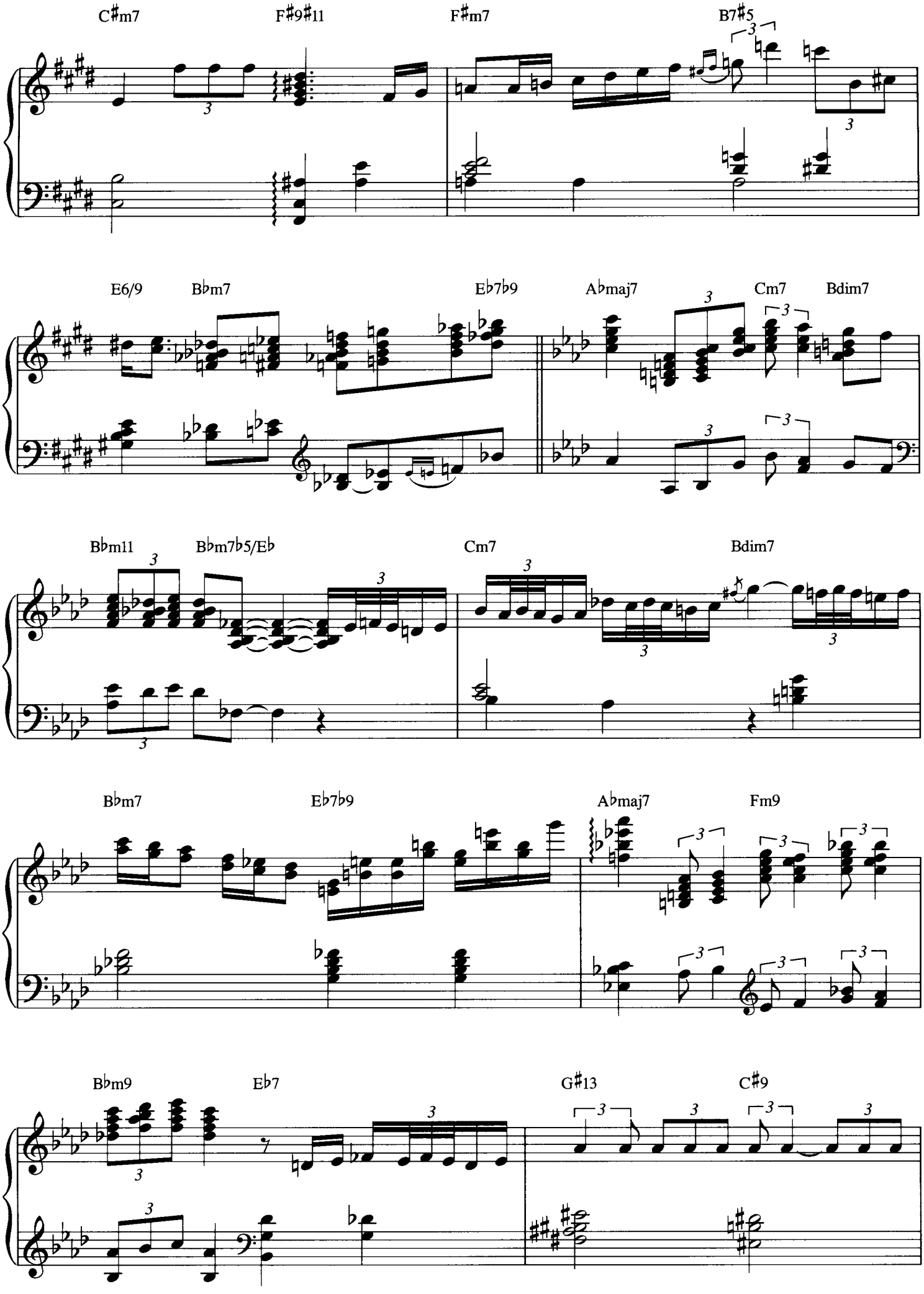
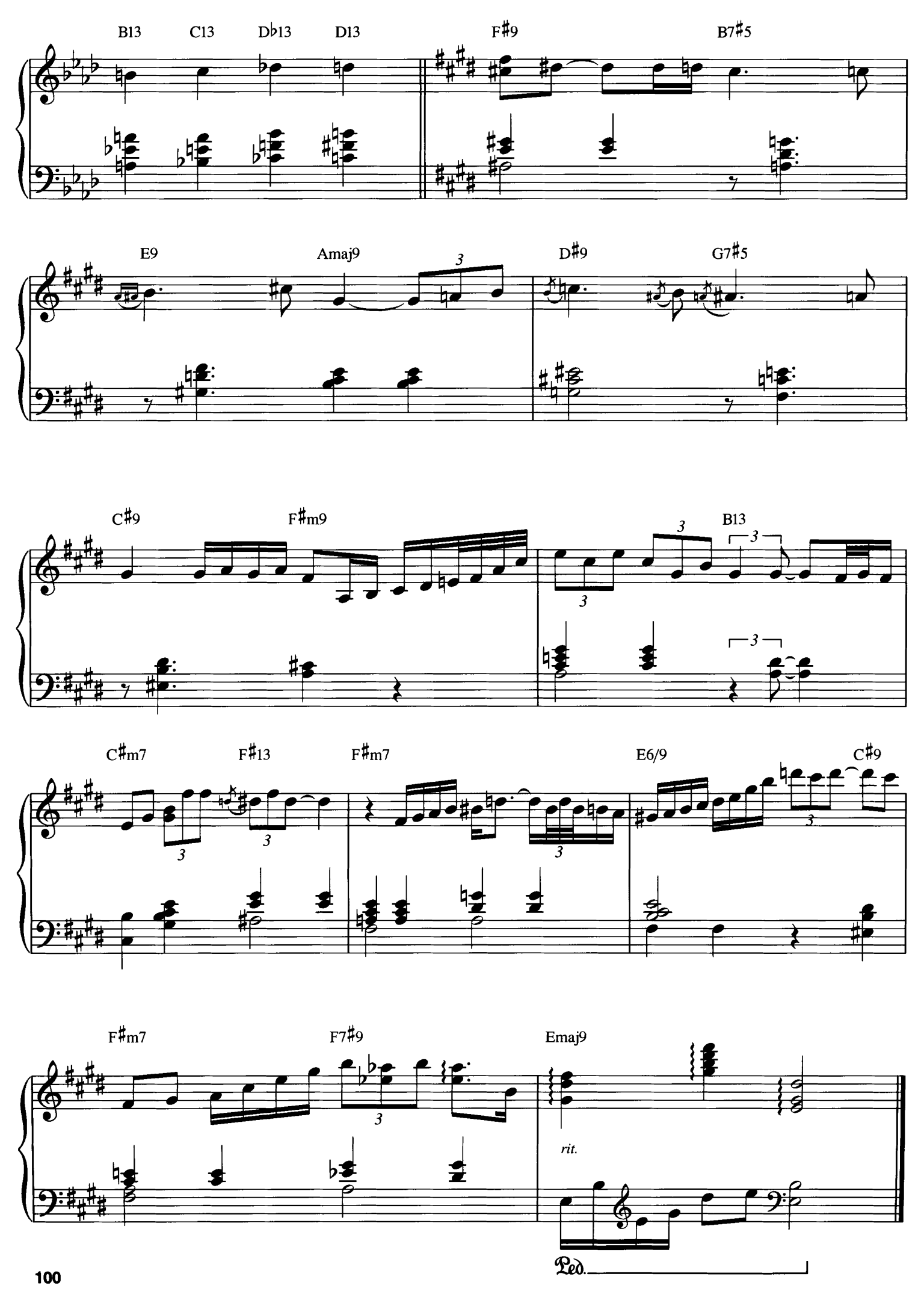

F♯13
B7♯5
E9
Amaj7
D♯9
G♯7♯5
C♯9
F♯m7
B13
C♯m7
F♯9♯11
F♯m7
B7♯5
E6/9
B♭m7♭5
E♭13
A♭maj9
A♭dim7
B♭m7
E♭7♭9
A♭maj9
A♭dim7

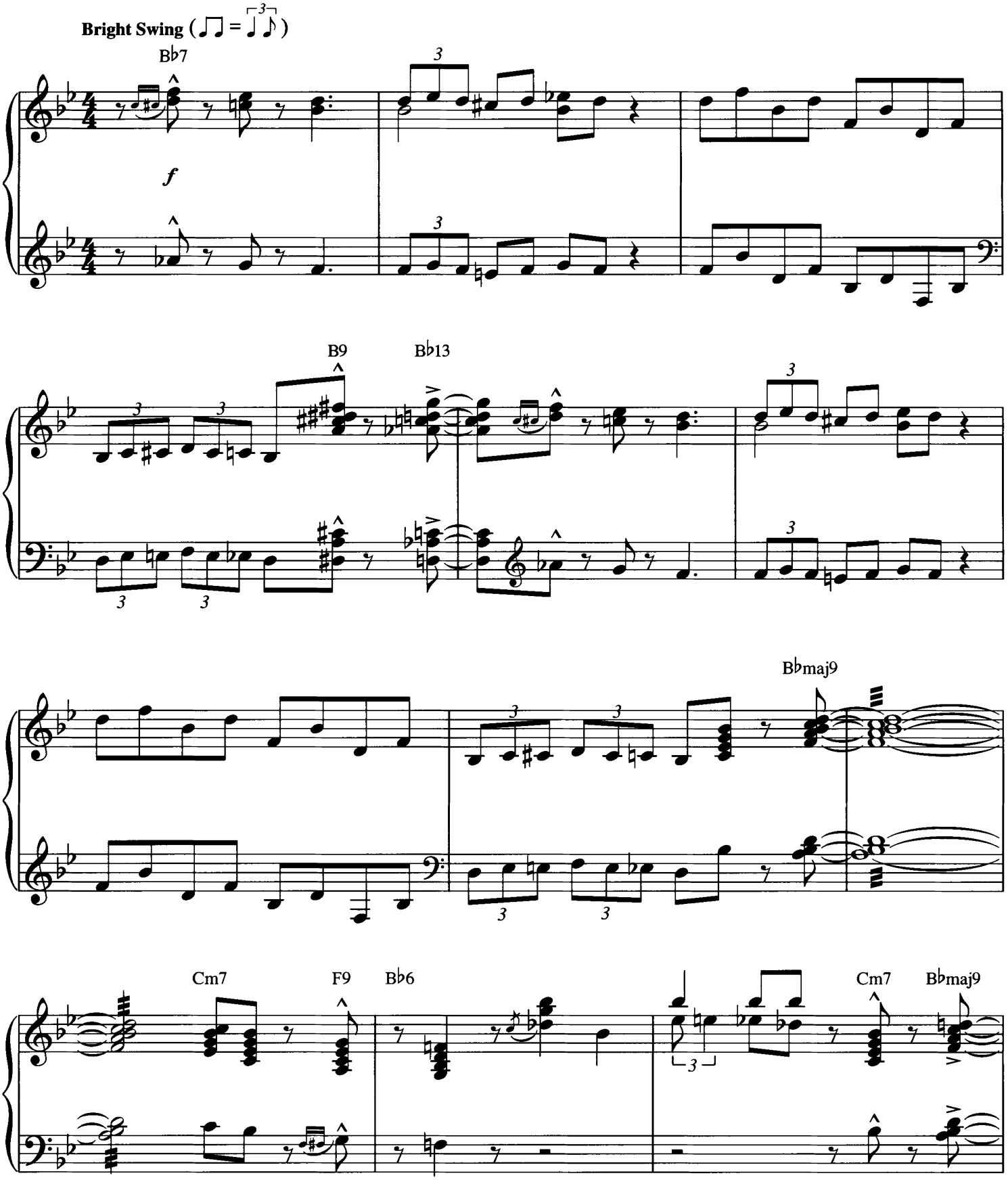

B♭m9
E♭7♯9
A♭
A♭dim7
B♭m11
B♭m7♭5/E♭
E♭7♭9
A♭7
D♭9
B13
C13
D♭13
D13
F♯9
B7♯5
E9
Amaj9
D♯13
G♯7♯5
C♯9
F♯m9
B13


C♯m7
F♯9♯11
F♯m7
B7♯5
E6/9
B♭m7
E♭7♭9
A♭maj7
Cm7
Bdim7
B♭m11
B♭m7♭5/E♭
Cm7
Bdim7
B♭m7
E♭7♭9
A♭maj7
Fm9
B♭m9
E♭7
G♯13
C♯9


B13
C13
D♭13
D13
F♯9
B7♯5
E9
Amaj9
D♯9
G7♯5
C♯9
F♯m9
B13
C♯m7
F♯13
F♯m7
E6/9
C♯9
F♯m7
F7♯9
Emaj9
rit.
Ped.

Rockin' in Rhythm

By Duke Ellington, Irving Mills and Harry Carney



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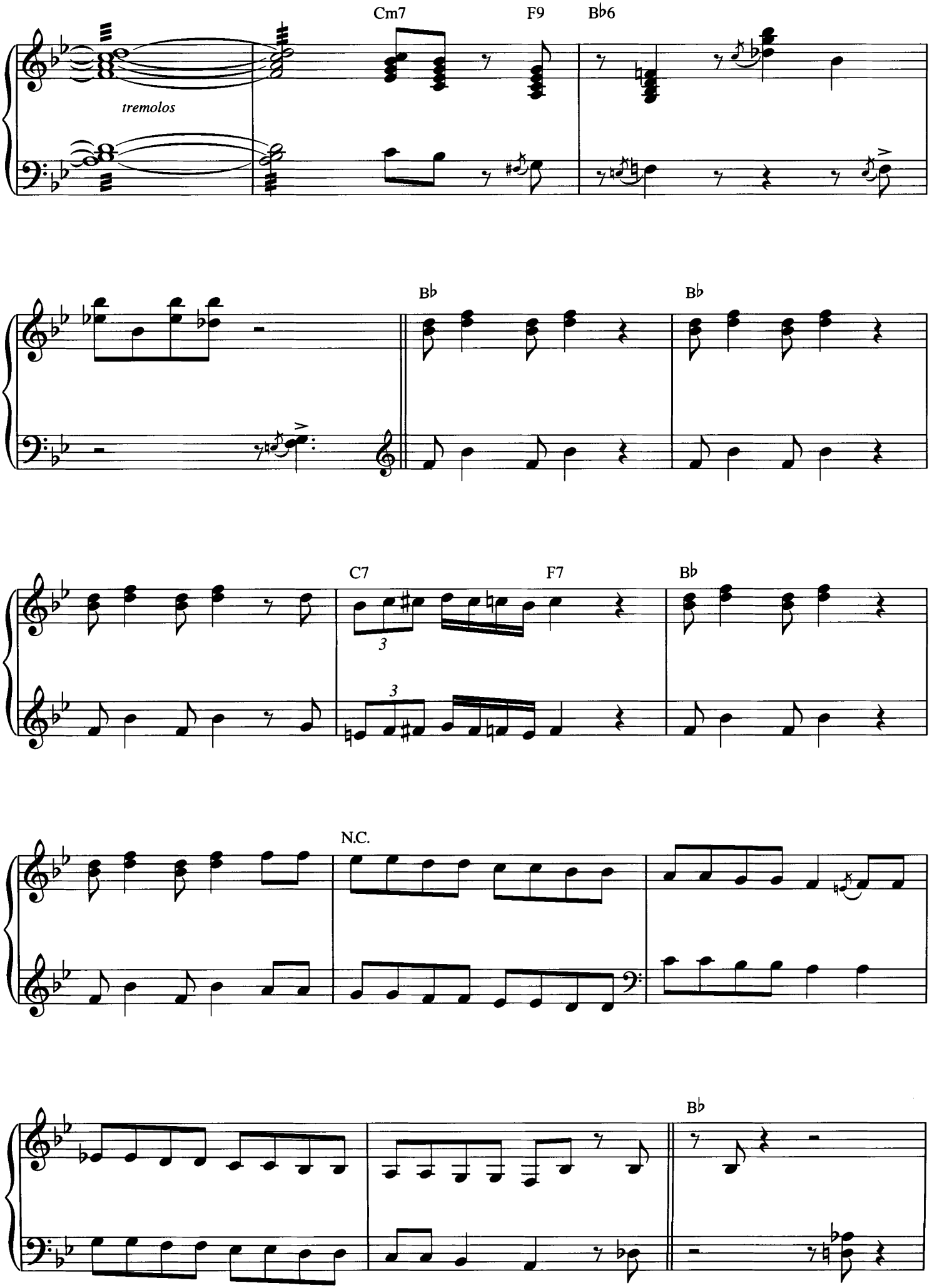
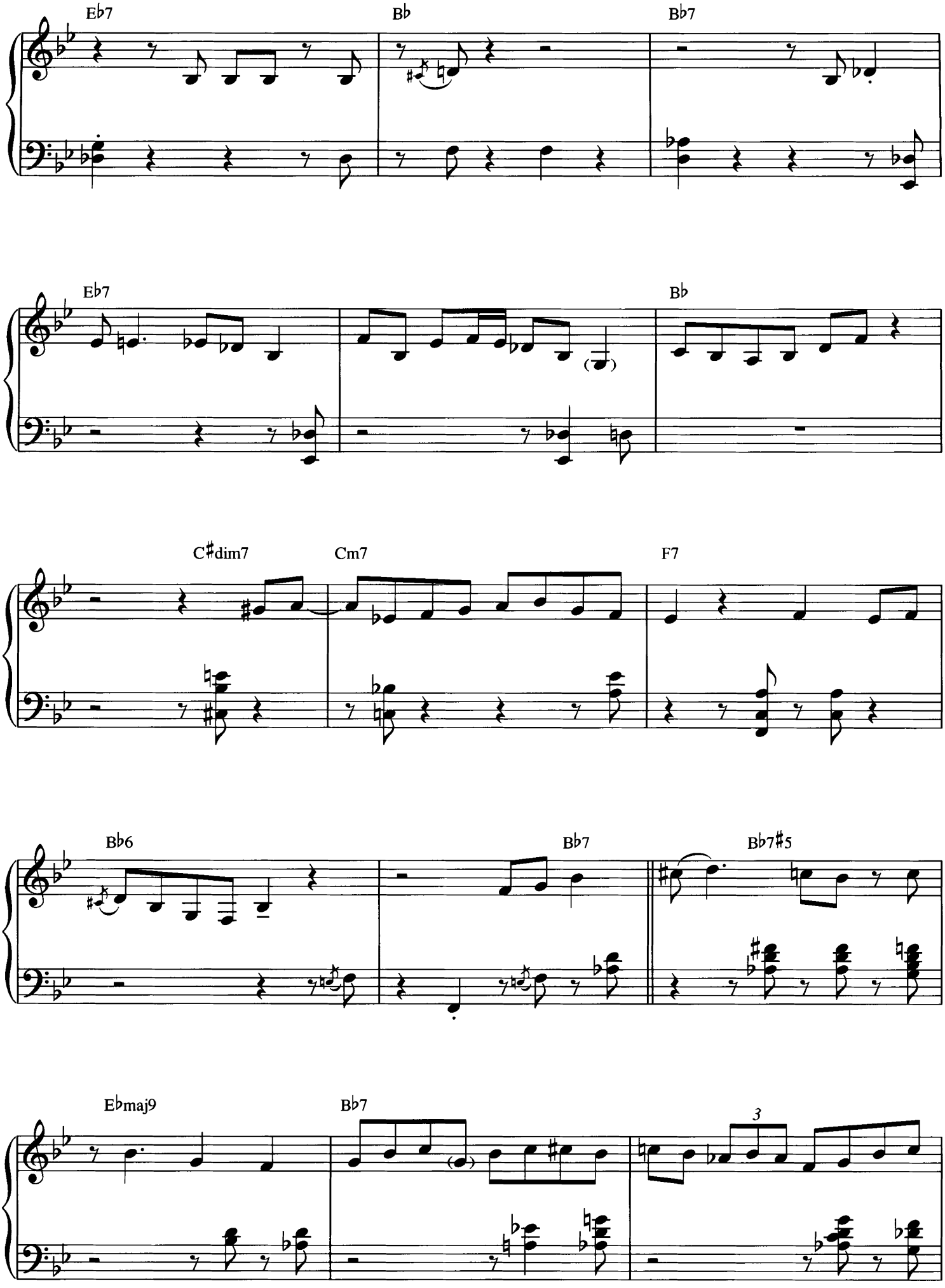
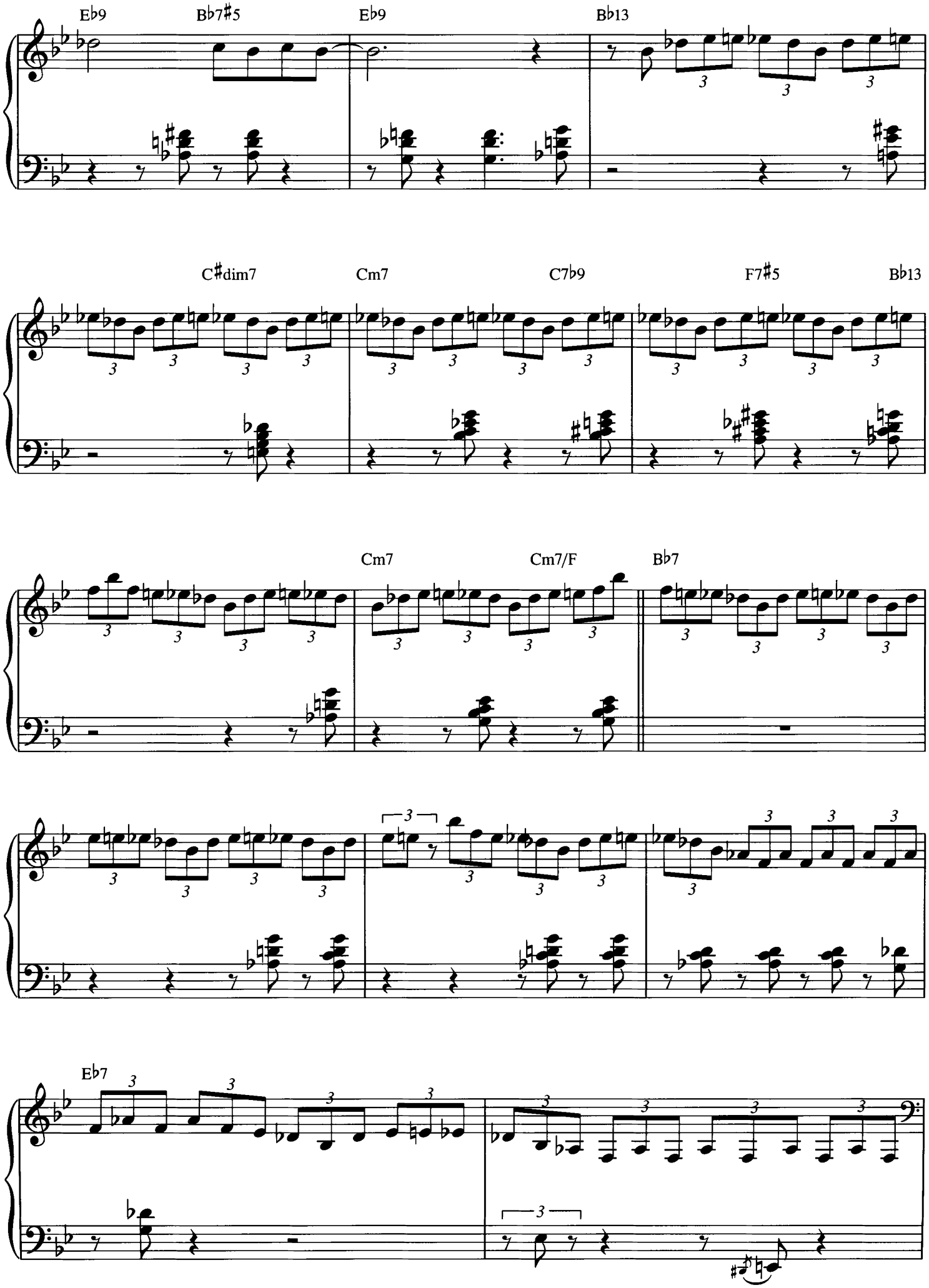
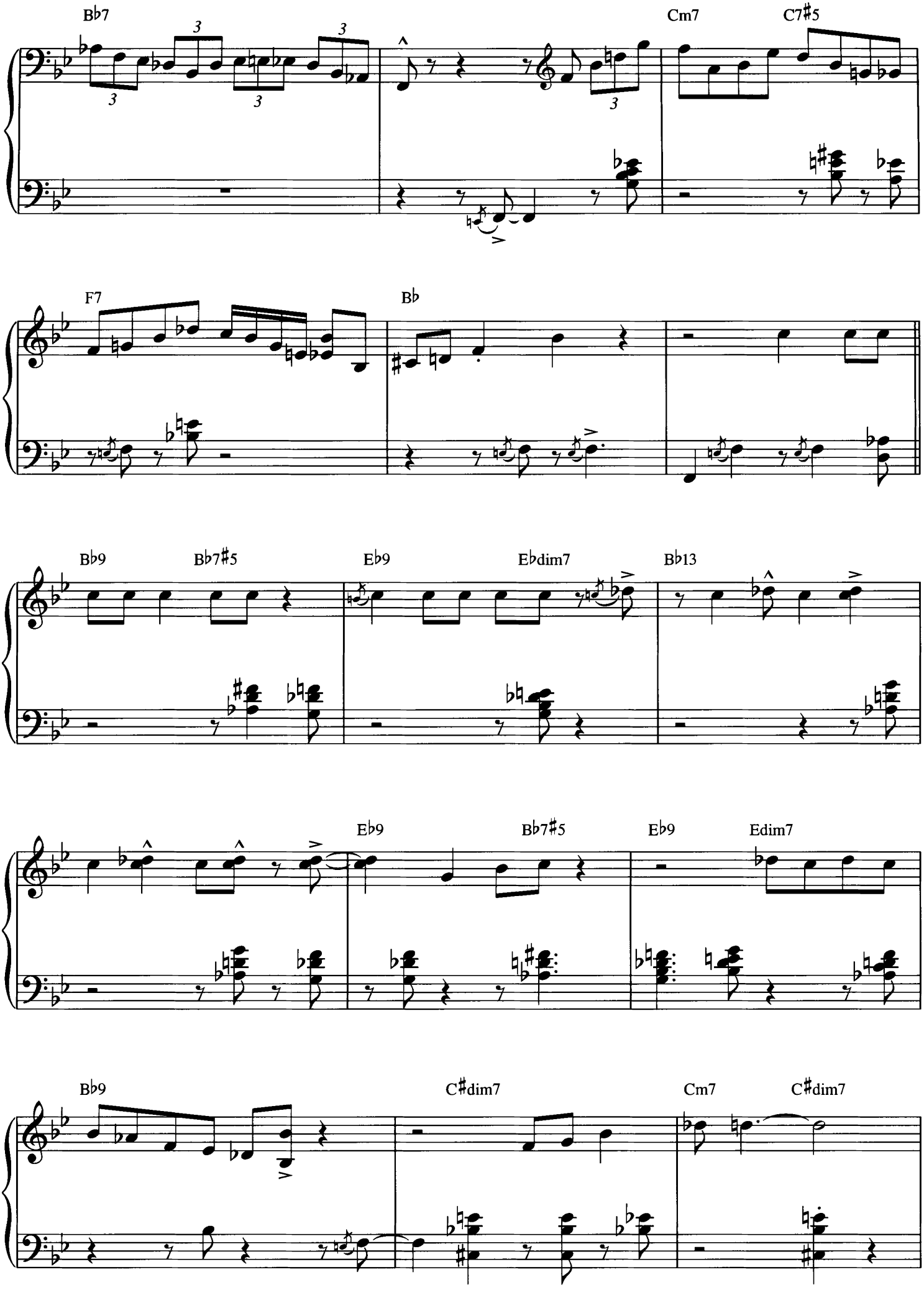
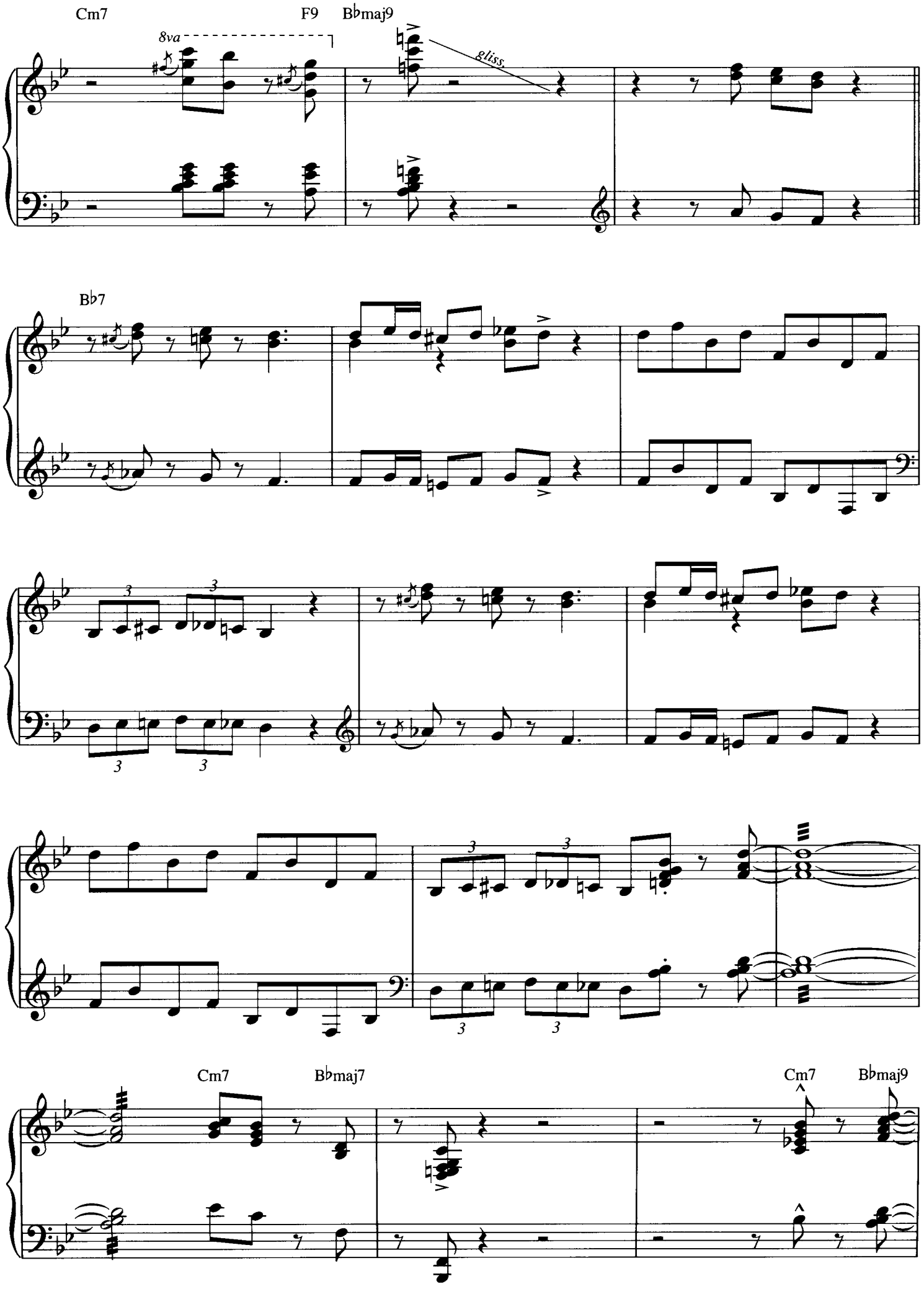
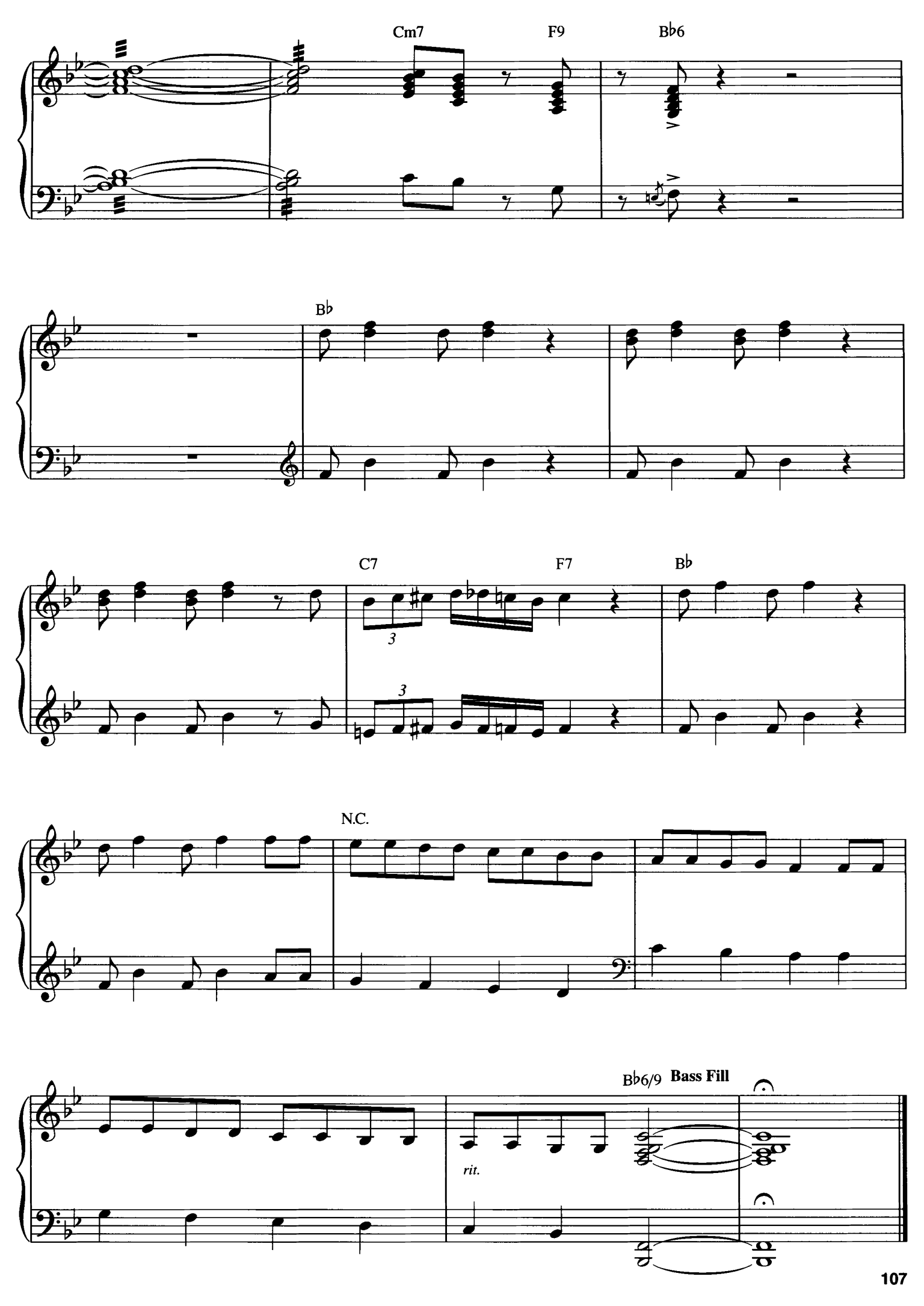

Cm7
F9
B♭6
tremolos
B♭
B♭
C7
F7
B♭
3
3
N.C.
B♭


E♭7
B♭
B♭7
E♭7
B♭
C♯dim7
Cm7
F7
B♭6
B♭7
B♭7♯5
E♭maj9
B♭7
3


E♭9
B♭7♯5
E♭9
B♭13
C♯dim7
Cm7
C7♭9
F7♯5
B♭13
Cm7
Cm7/F
B♭7
E♭7


B♭7
Cm7
C7♯5
F7
B♭
B♭9
B♭7♯5
E♭9
E♭dim7
B♭13
E♭9
B♭7♯5
E♭9
Edim7
B♭9
C♯dim7
Cm7
C♯dim7

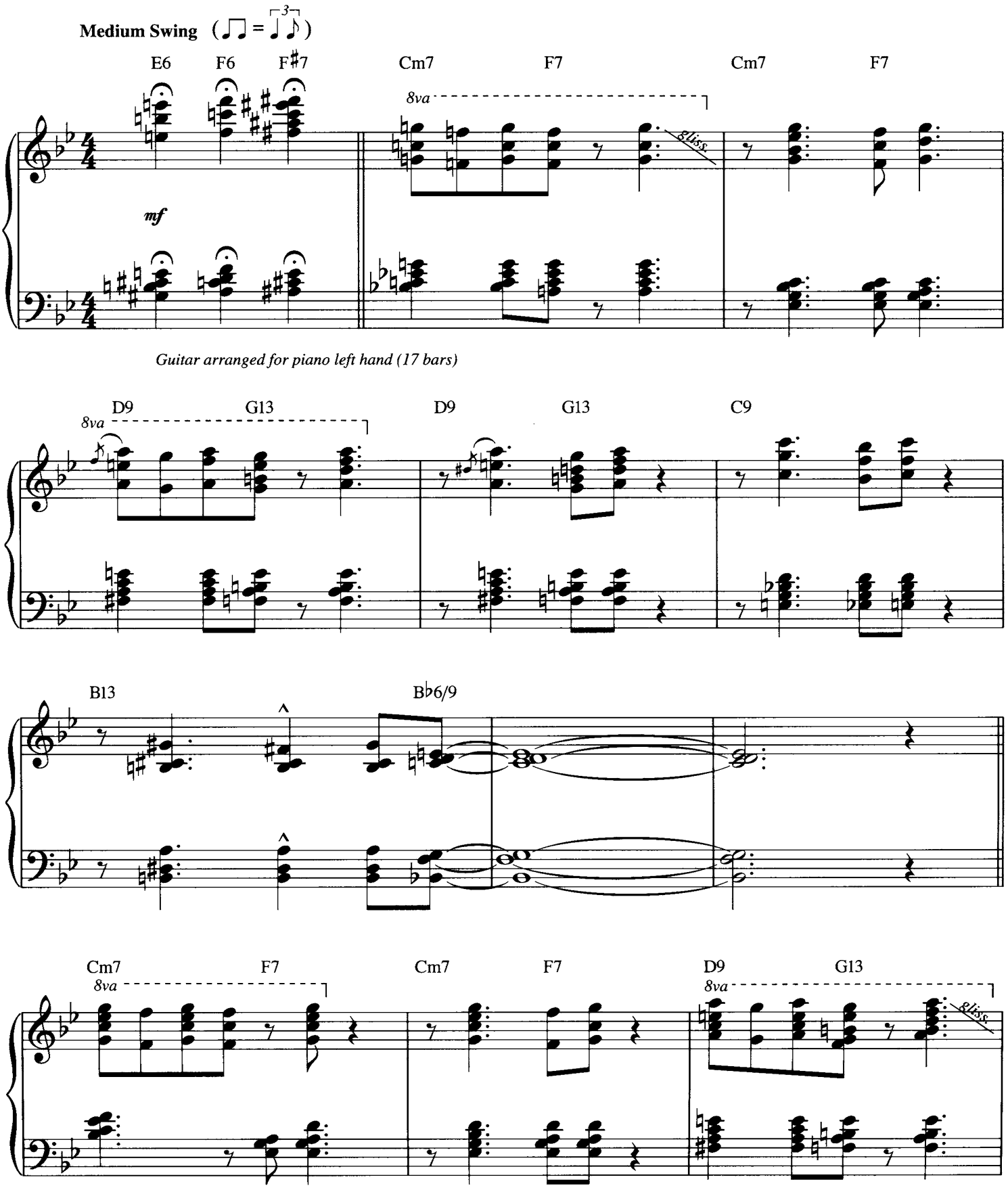

Cm7
F9
B♭maj9
8va
gliss.
B♭7
Cm7
B♭maj7
Cm7
B♭maj9


Cm7
F9
B♭6
B♭
C7
F7
B♭
N.C.
B♭6/9
Bass Fill
rit.

Satin Doll

from SOPHISTICATED LADIES

By Duke Ellington



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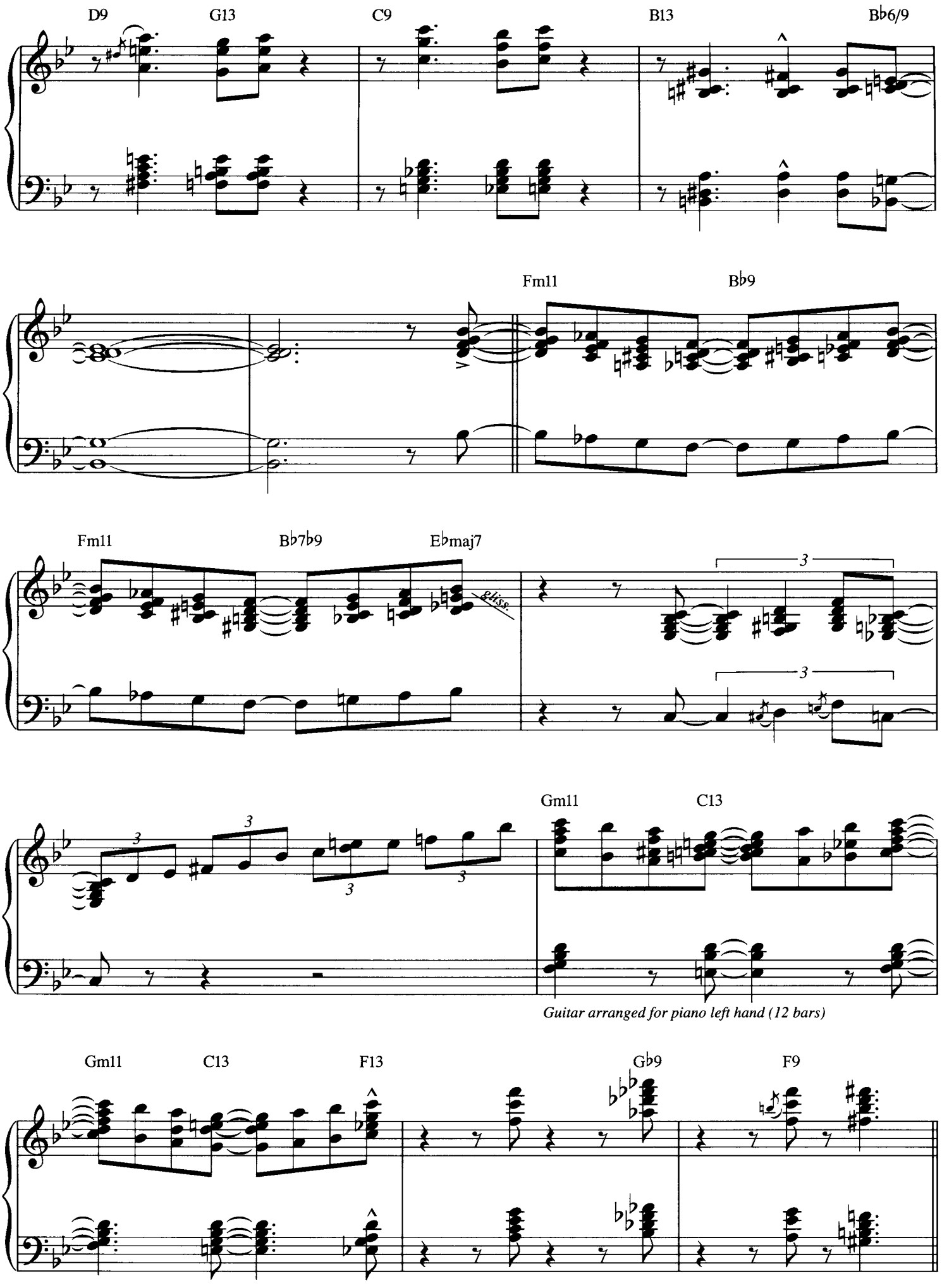
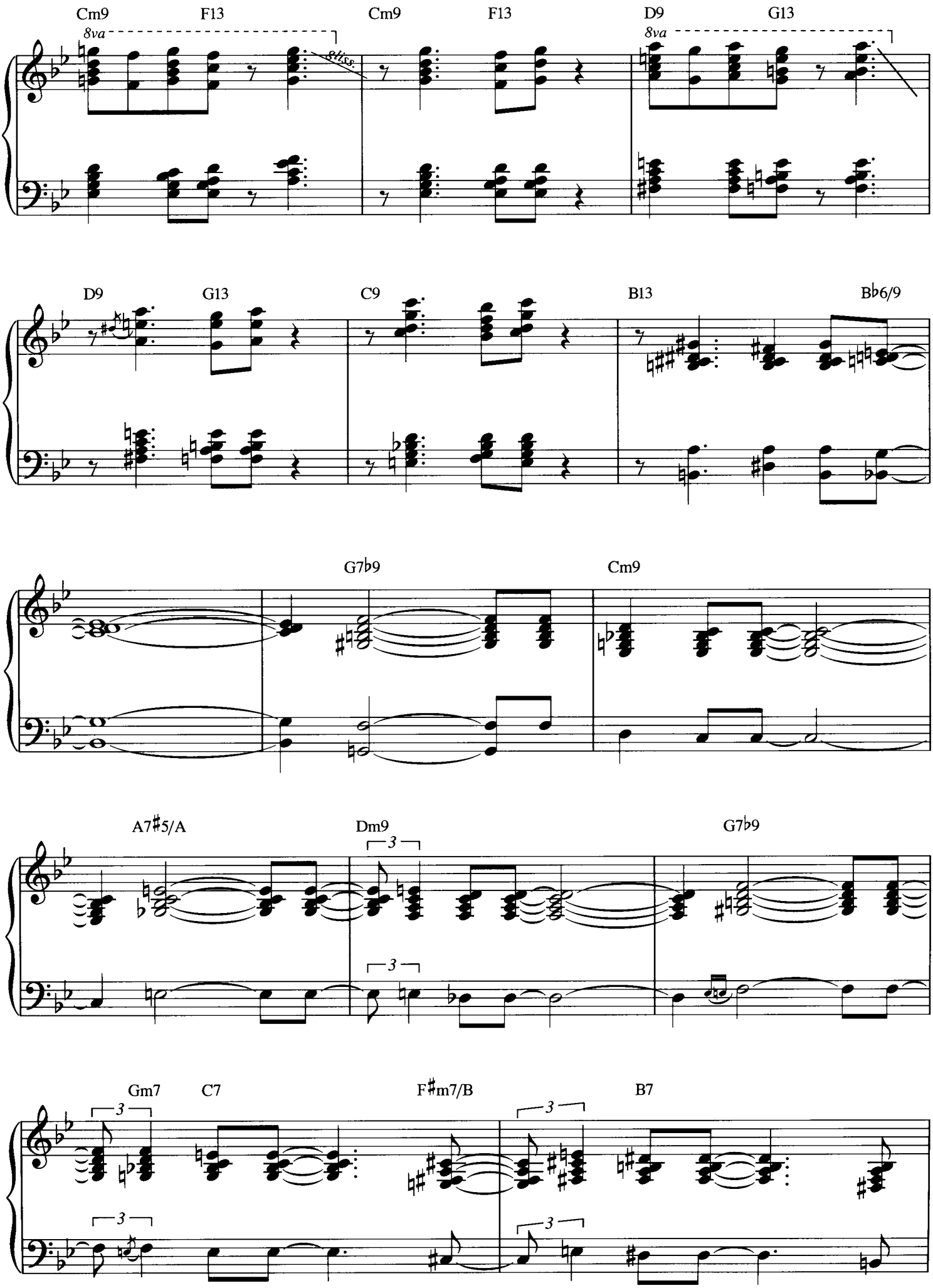
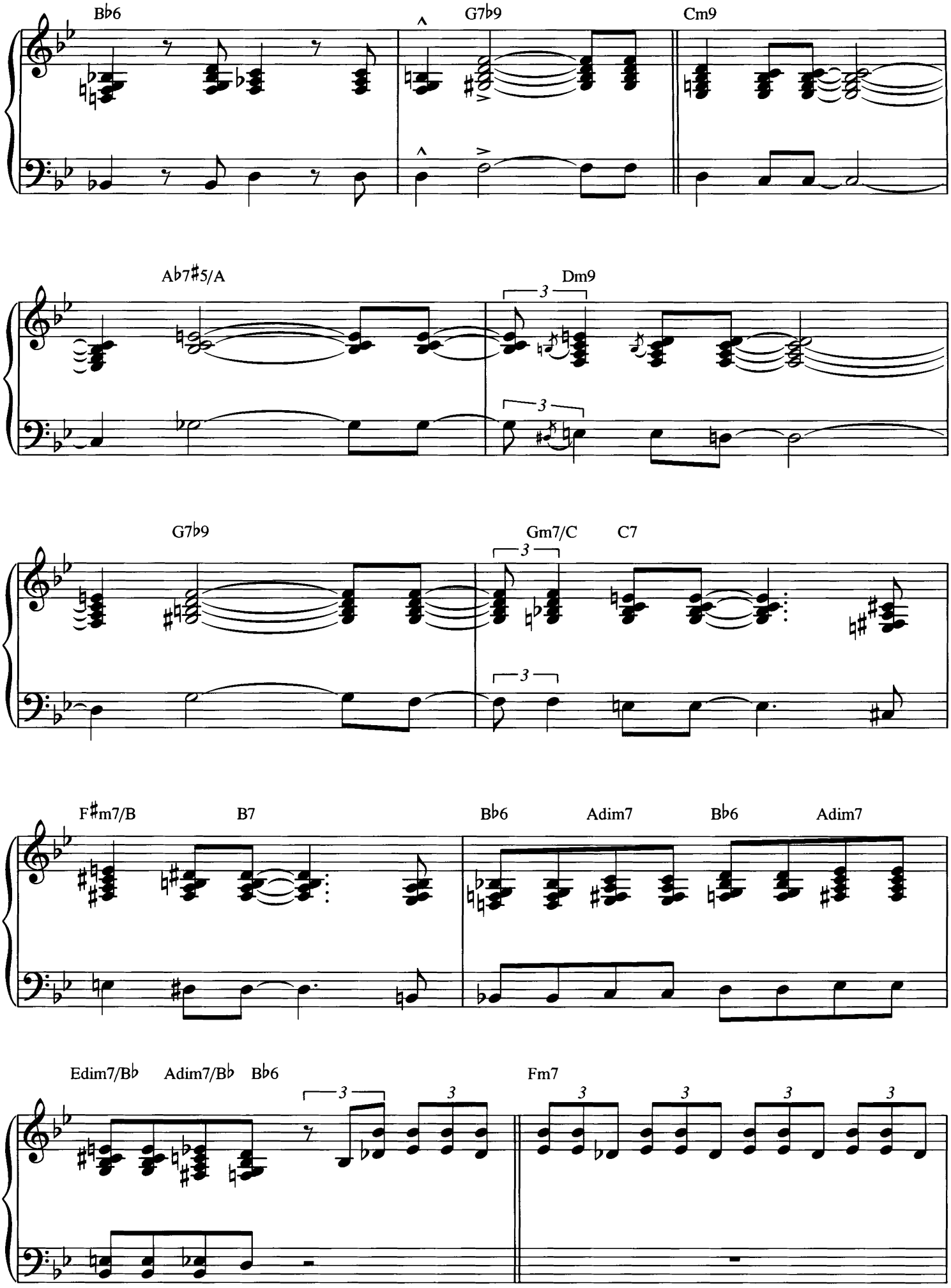
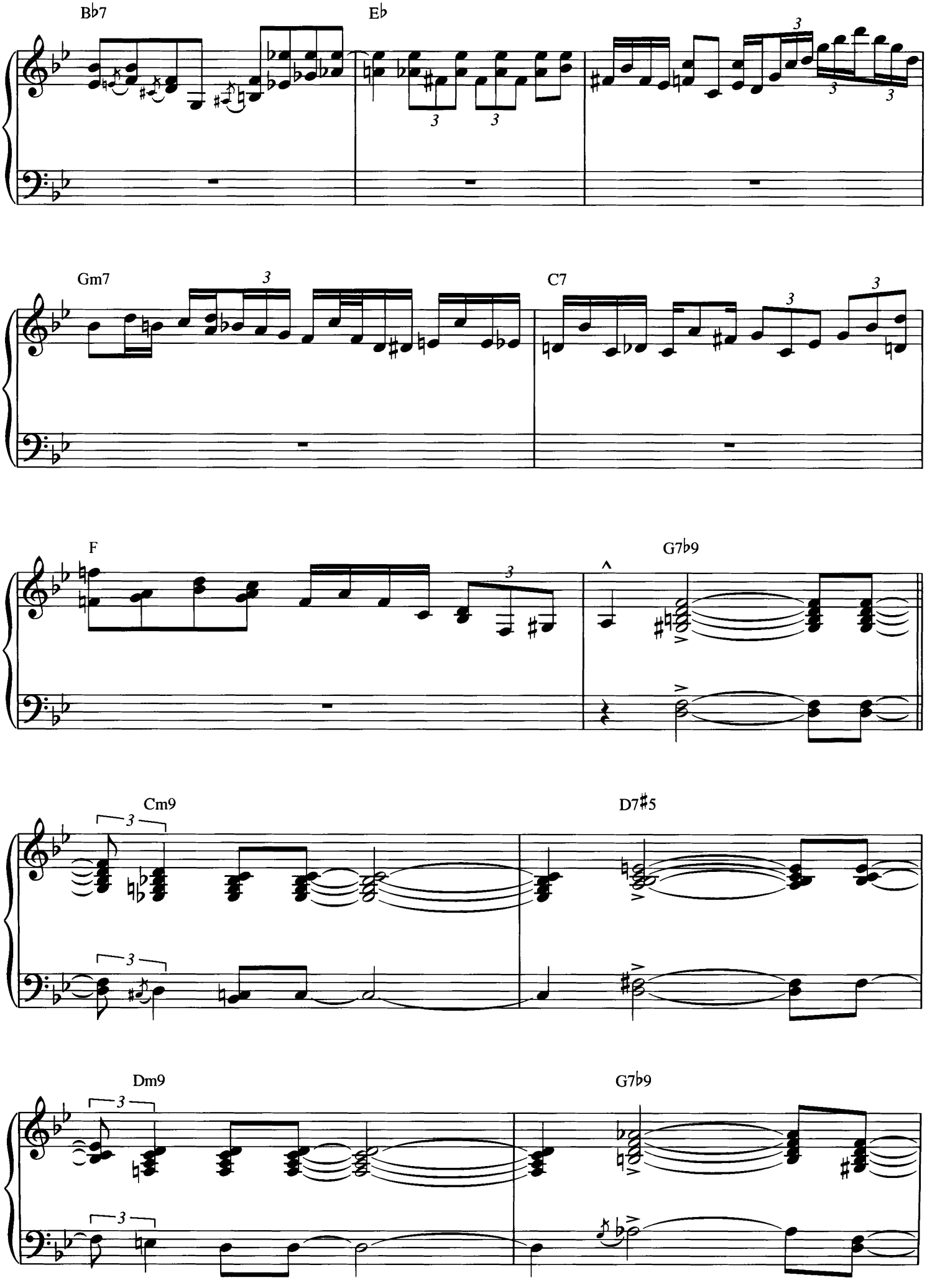
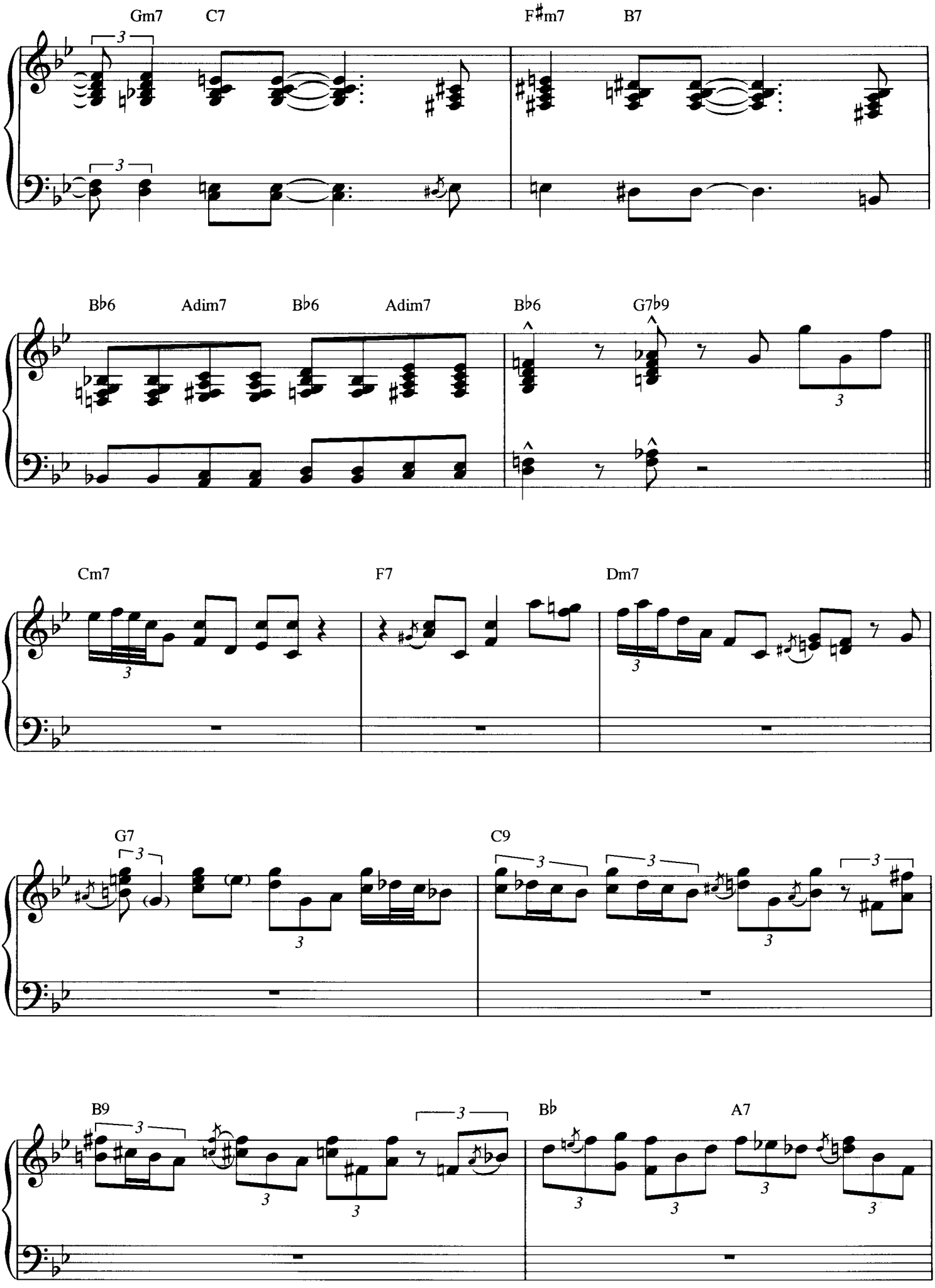
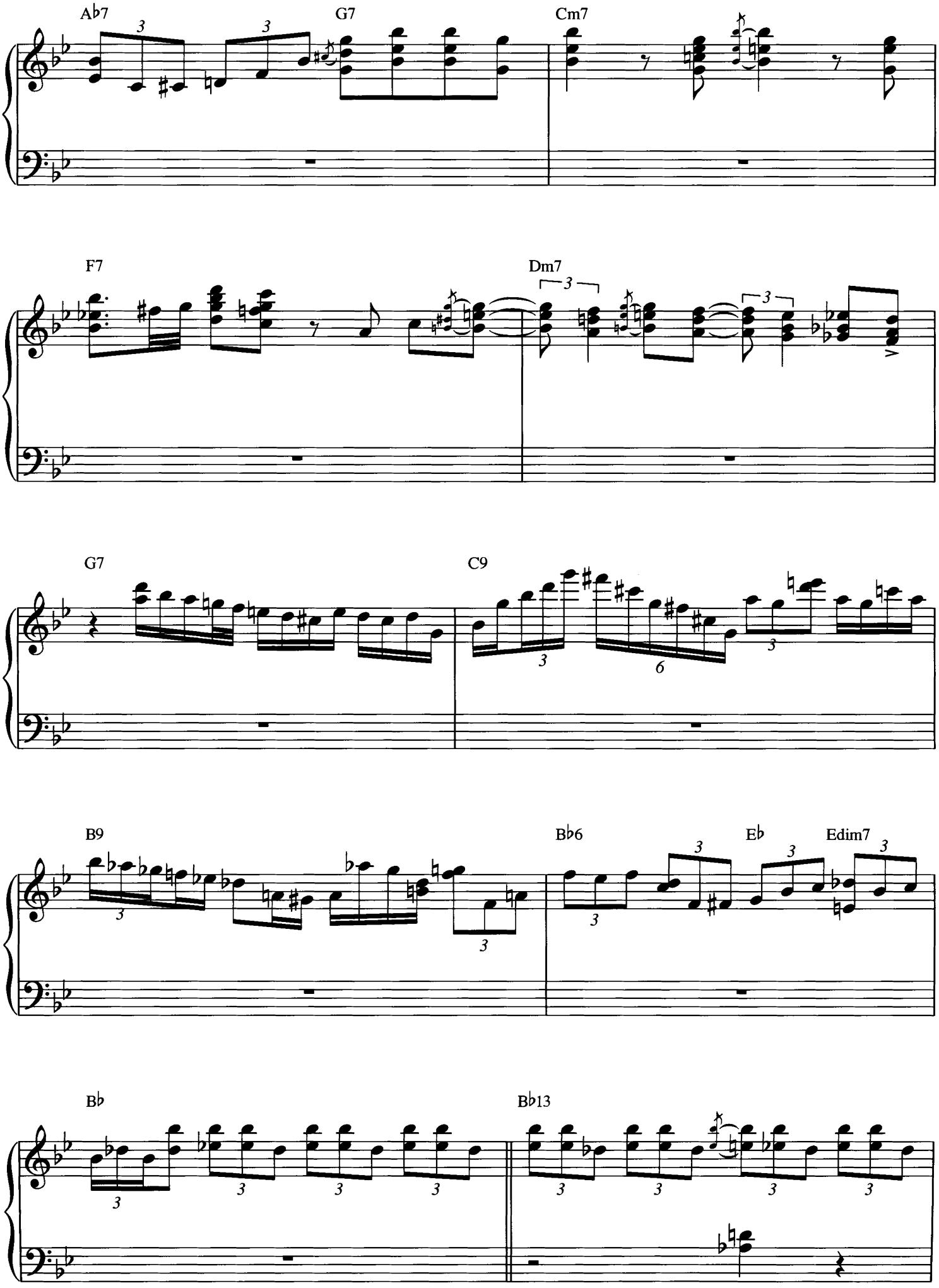

D9
G13
C9
B13
B♭6/9
Fm11
B♭9
Fm11
B♭7♭9
E♭maj7
gliss.
3
3
3
3
3
Gm11
C13
Guitar arranged for piano left hand (12 bars)
Gm11
C13
F13
G♭9
F9

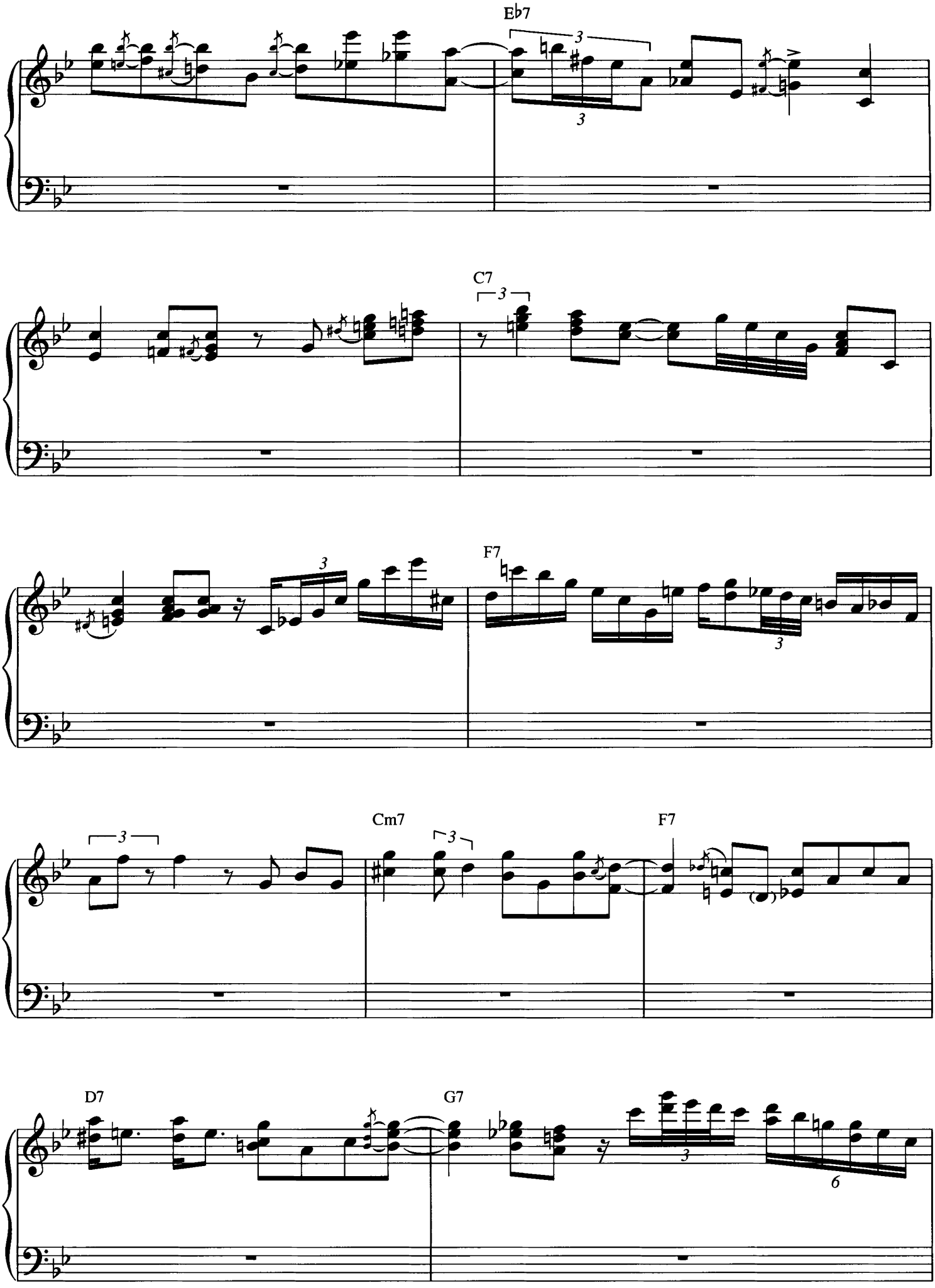

Cm9
F13
8va
8liss.
Cm9
F13
D9
G13
8va
D9
G13
C9
B13
B♭6/9
G7♭9
Cm9
A7♯5/A
Dm9
3
G7♭9
Gm7
C7
F♯m7/B
B7

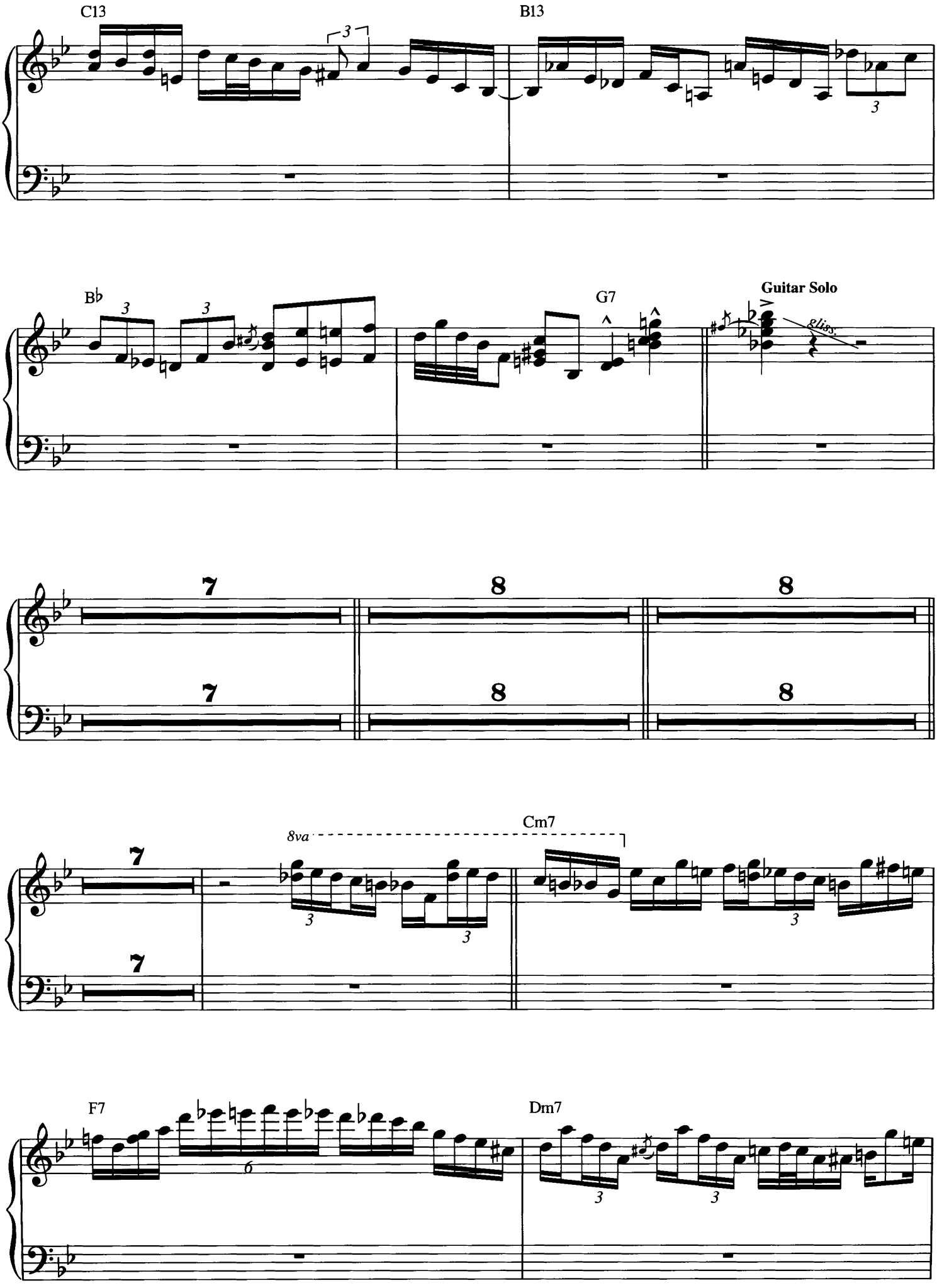

B♭6
G7♭9
Cm9
A♭7♯5/A
Dm9
G7♭9
Gm7/C
C7
F♯m7/B
B7
B♭6
Adim7
B♭6
Adim7
Edim7/B♭
Adim7/B♭
B♭6
Fm7

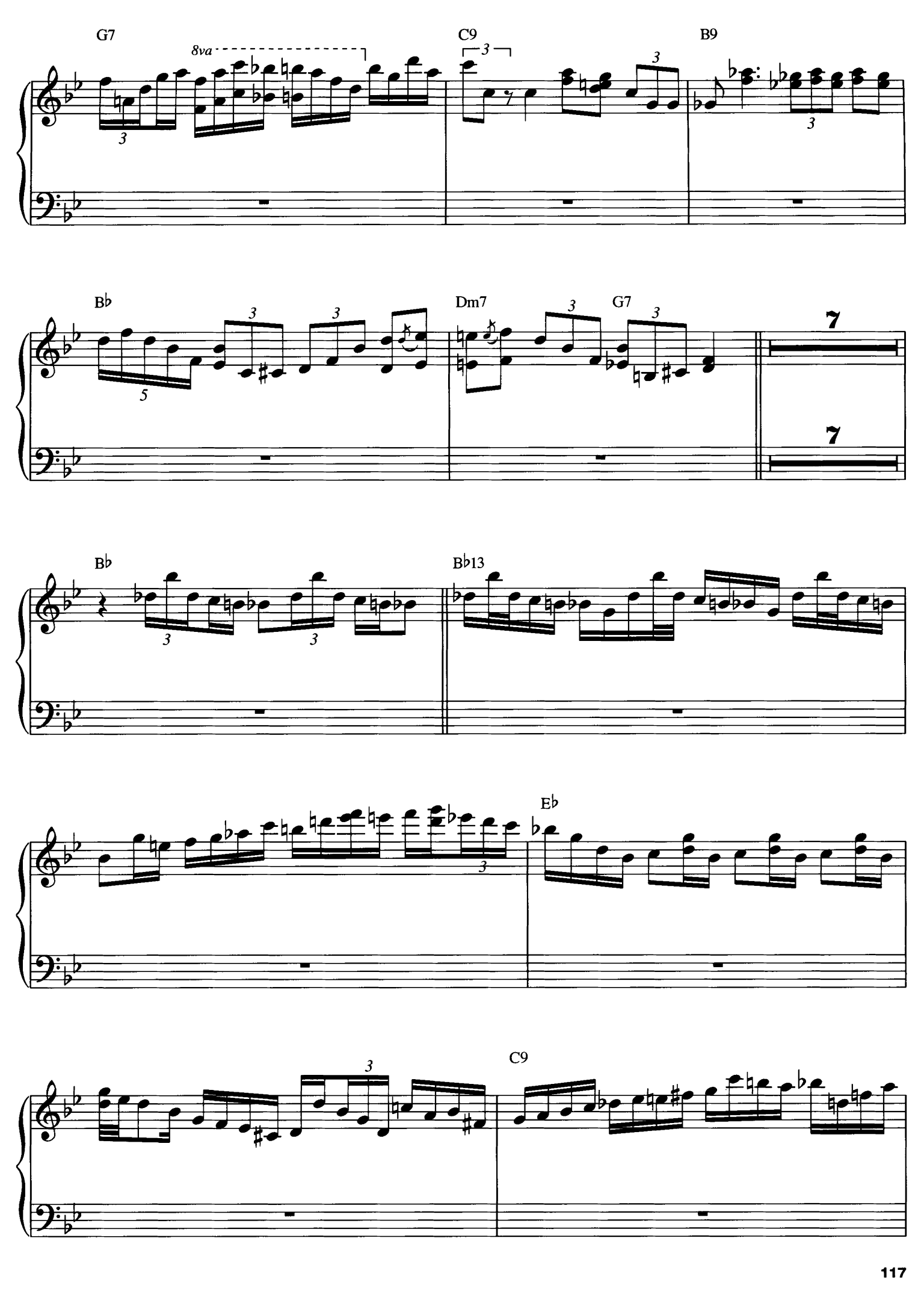

B♭7
E♭
Gm7
C7
F
G7♭9
Cm9
D7♯5
Dm9
G7♭9

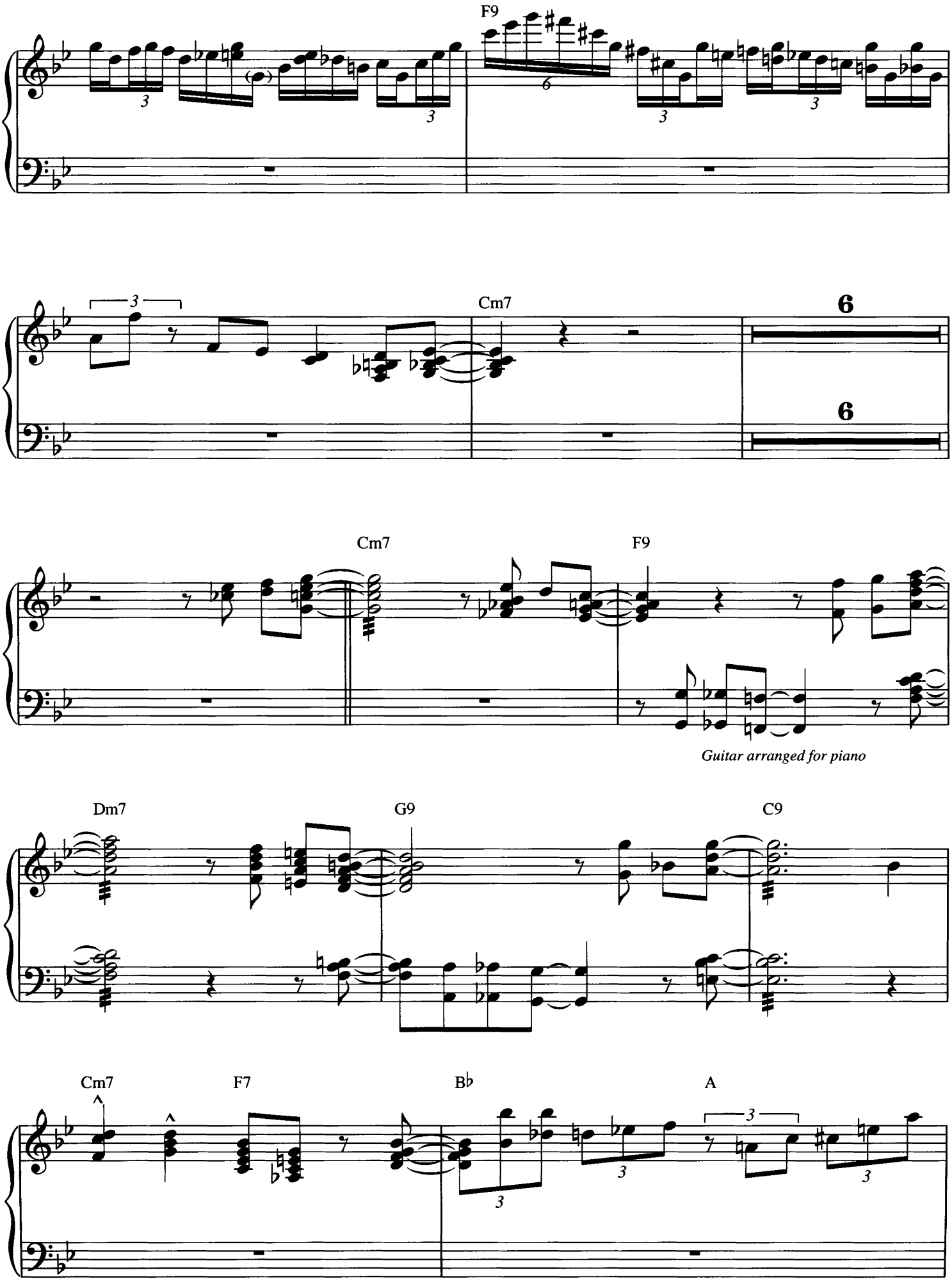

Gm7
C7
F♯m7
B7
B♭6
Adim7
B♭6
Adim7
B♭6
G7♭9
Cm7
F7
Dm7
G7
C9
B9
B♭
A7

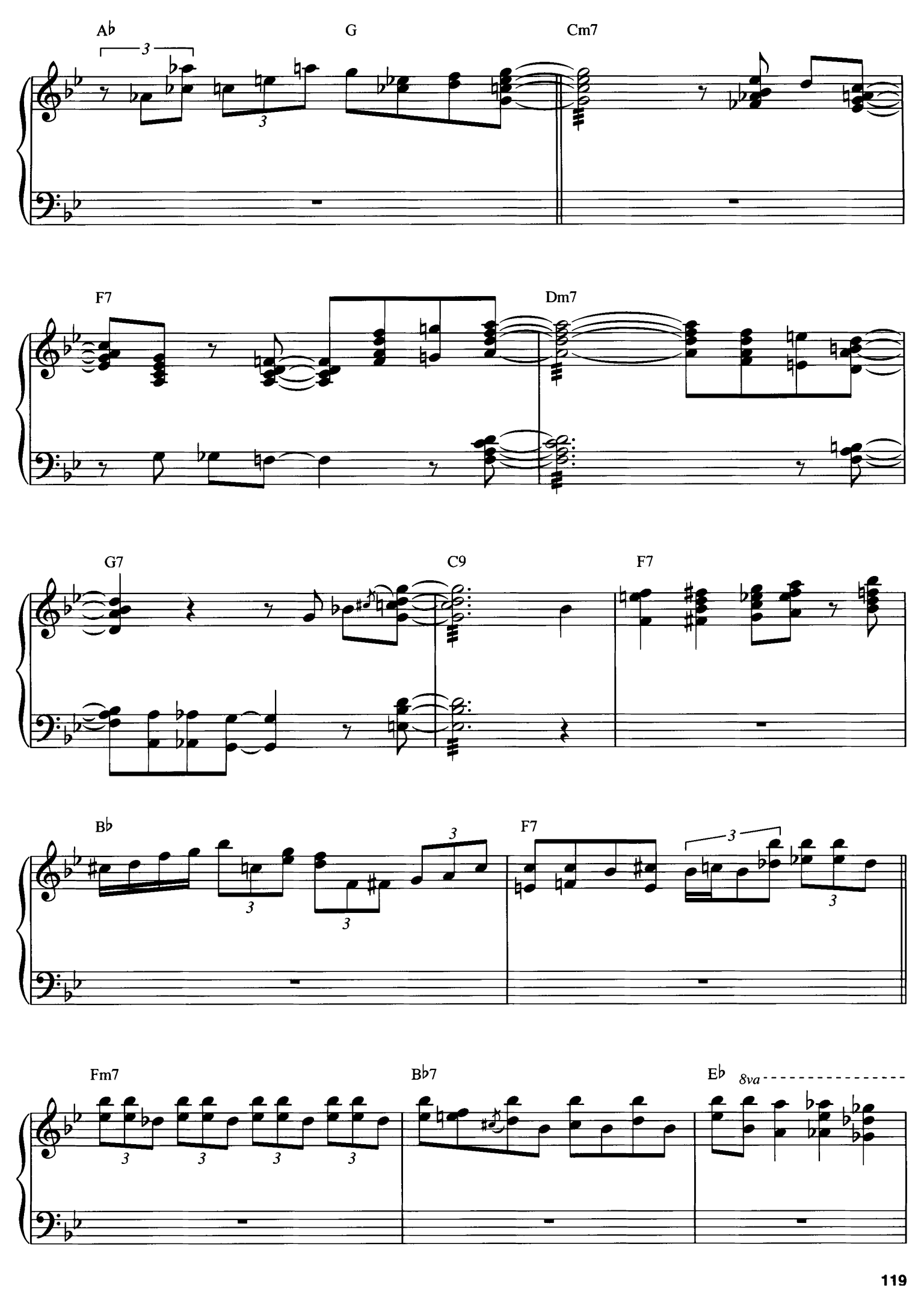

A♭7
G7
Cm7
F7
Dm7
G7
C9
B9
B♭6
E♭
Edim7
B♭
B♭13

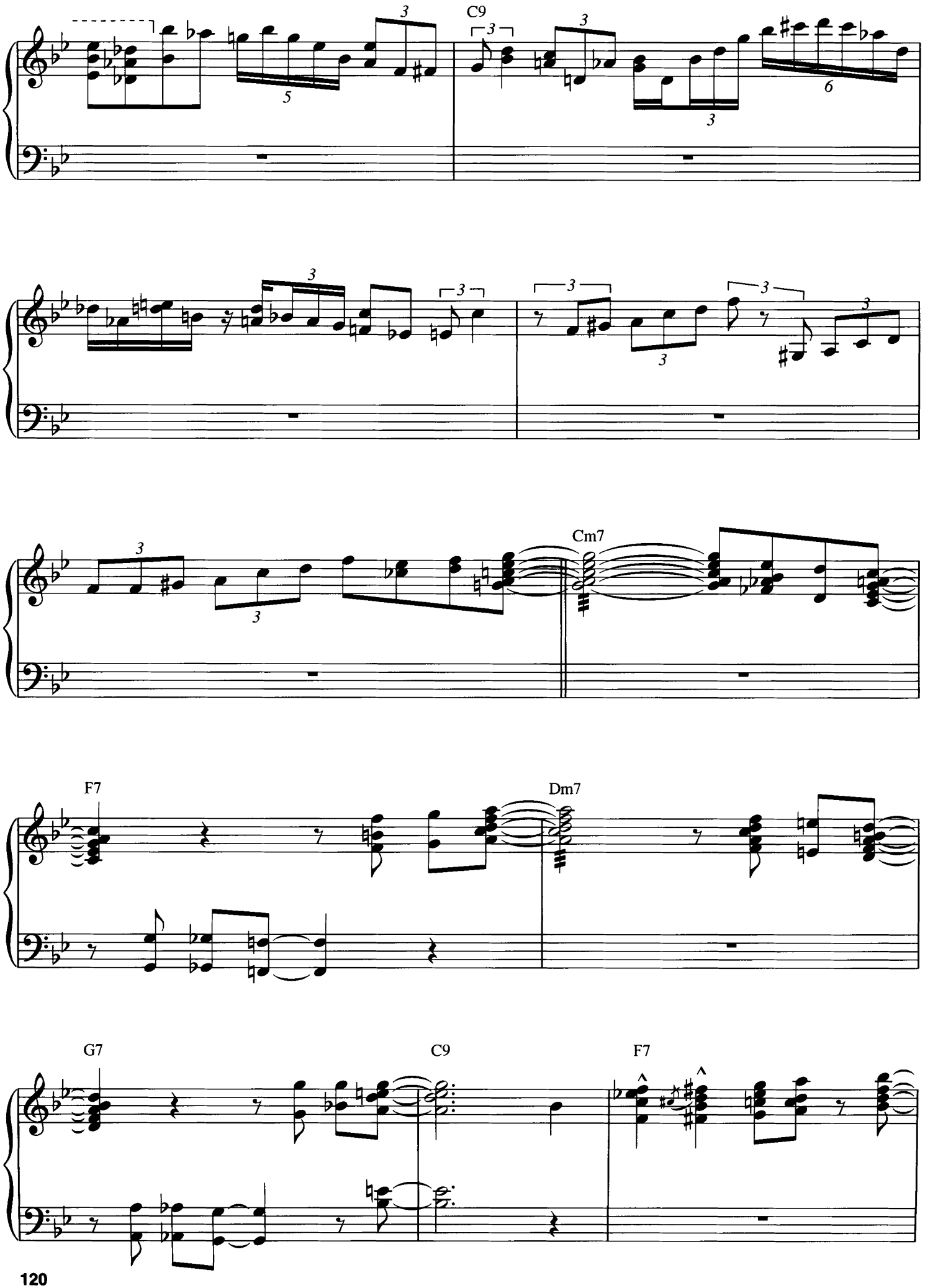

E♭7
C7
F7
Cm7
F7
D7
G7

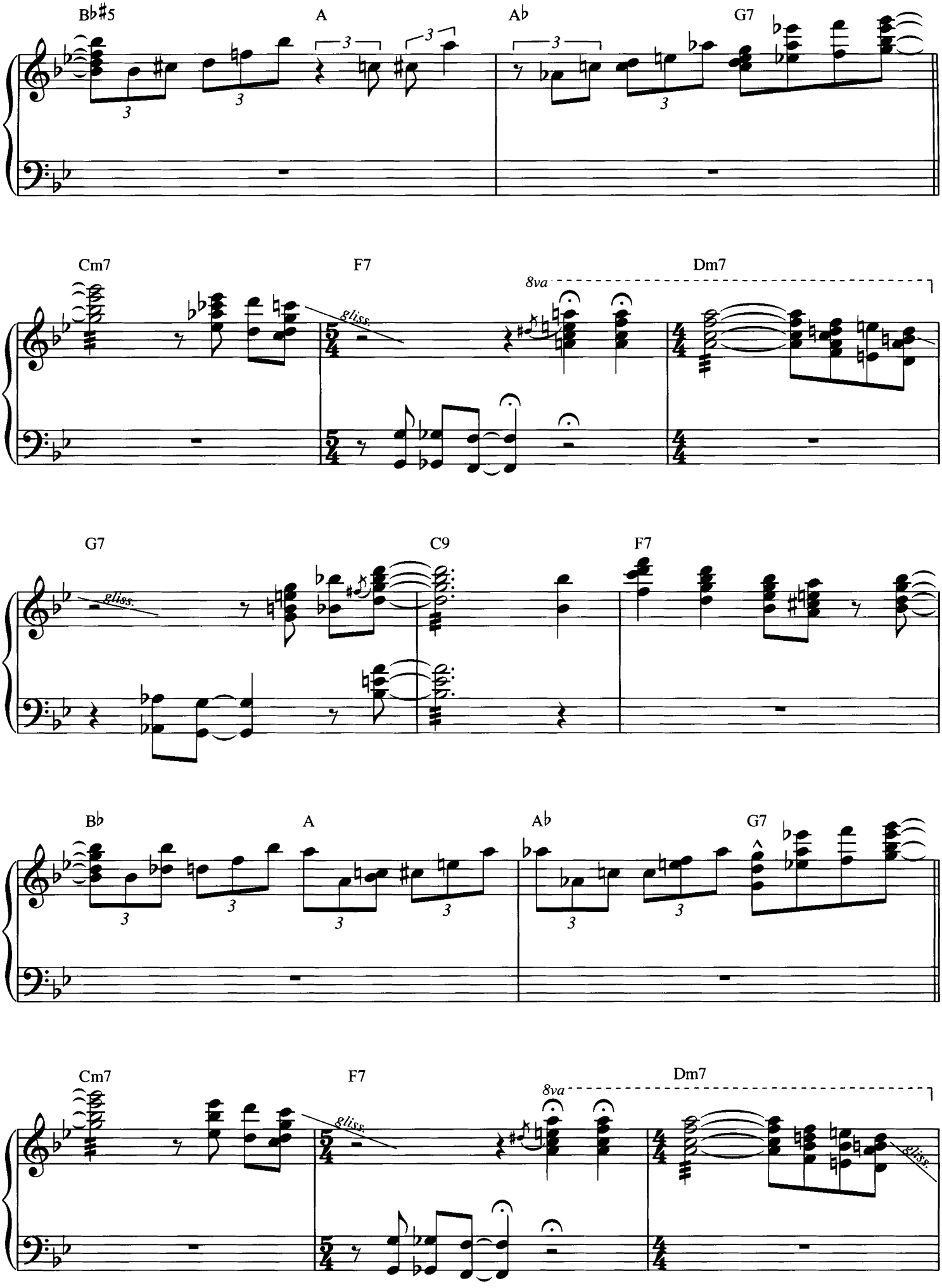

C13
B13
B♭
G7
Guitar Solo
gliss.
8va
Cm7
F7
Dm7

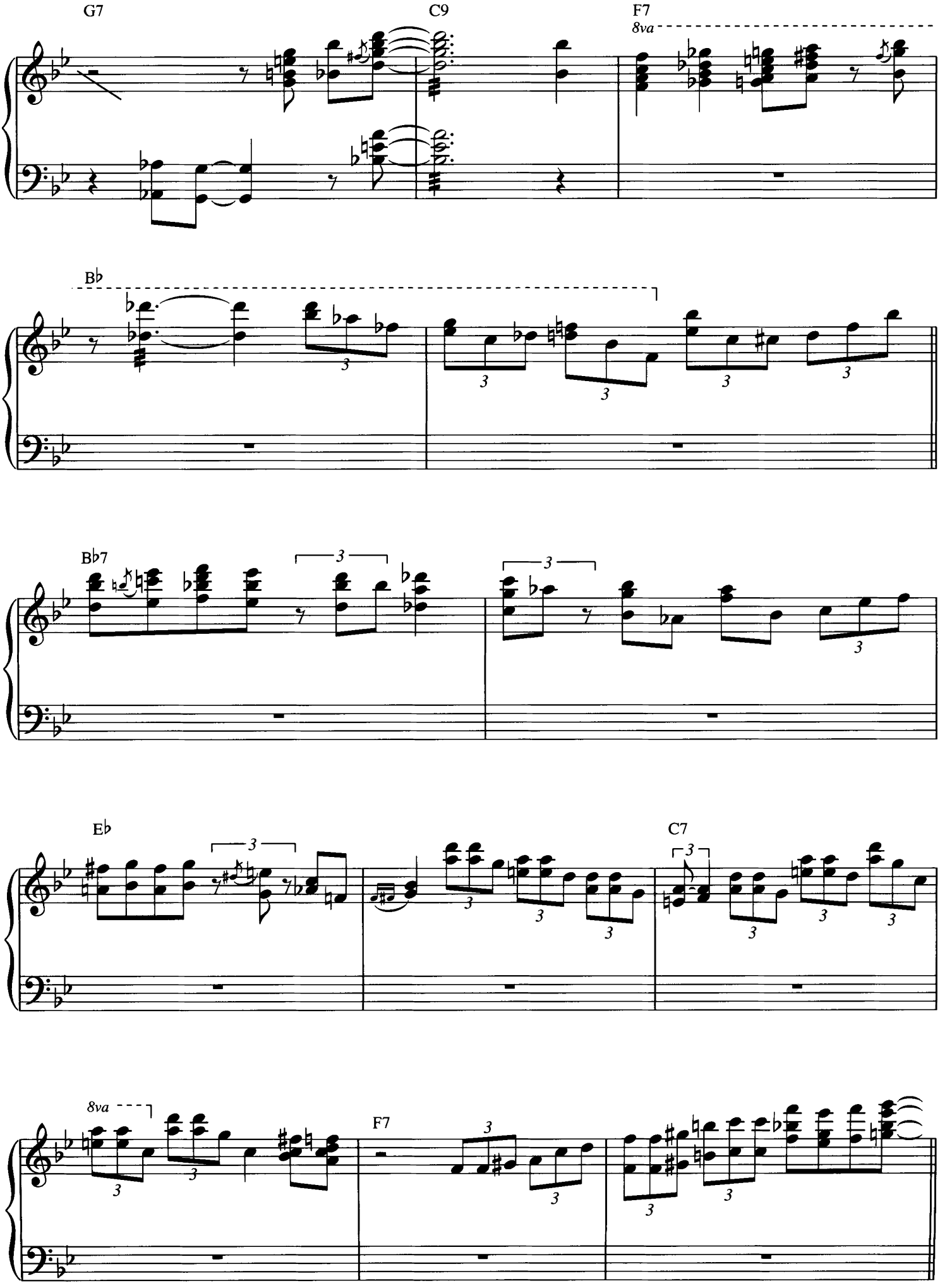

G7
8va
C9
B9
B♭
Dm7
G7
7
7
B♭
B♭13
E♭
C9

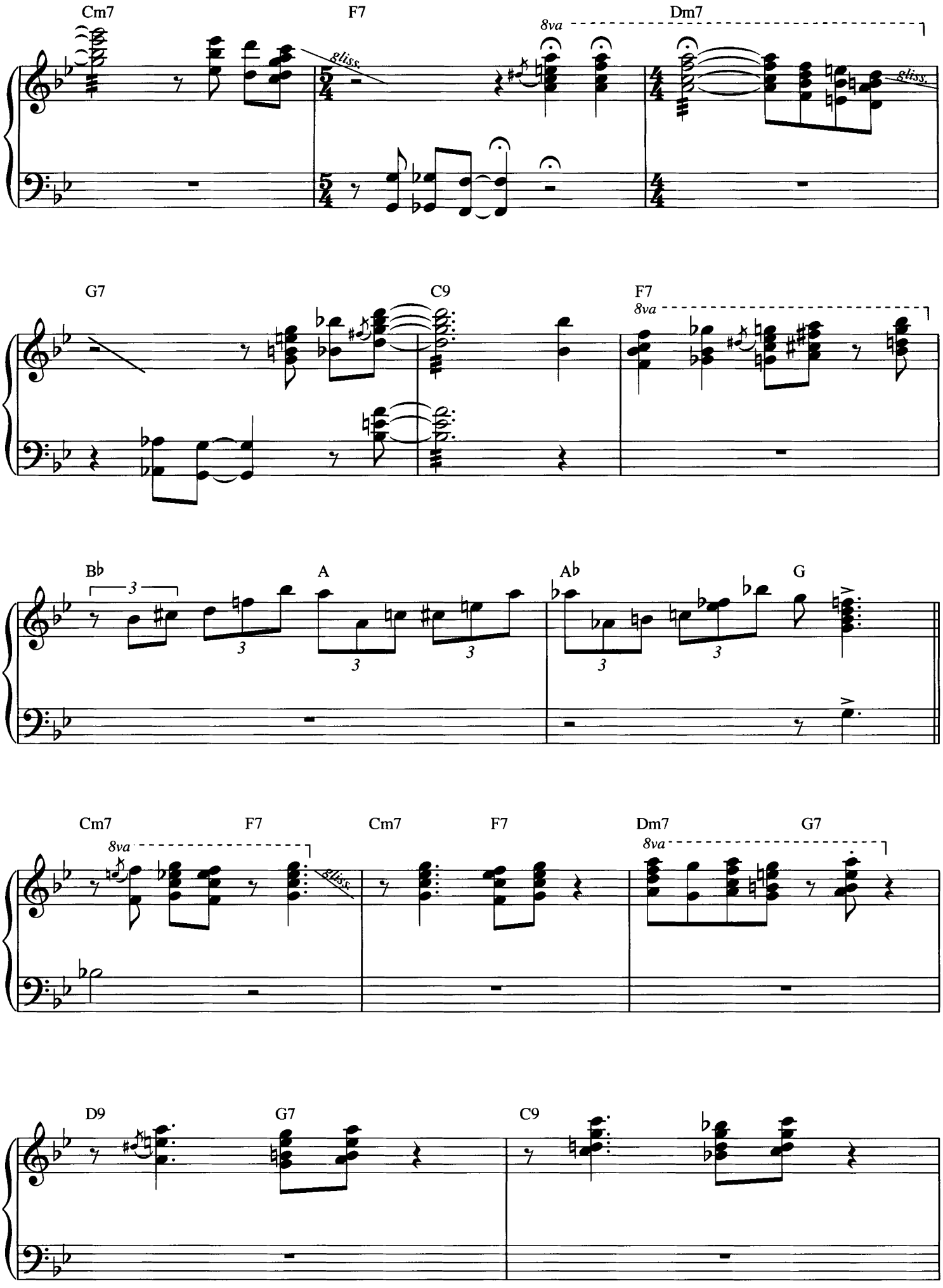

F9
Cm7
6
6
Cm7
F9
Guitar arranged for piano
Dm7
G9
C9
Cm7
F7
B♭
A

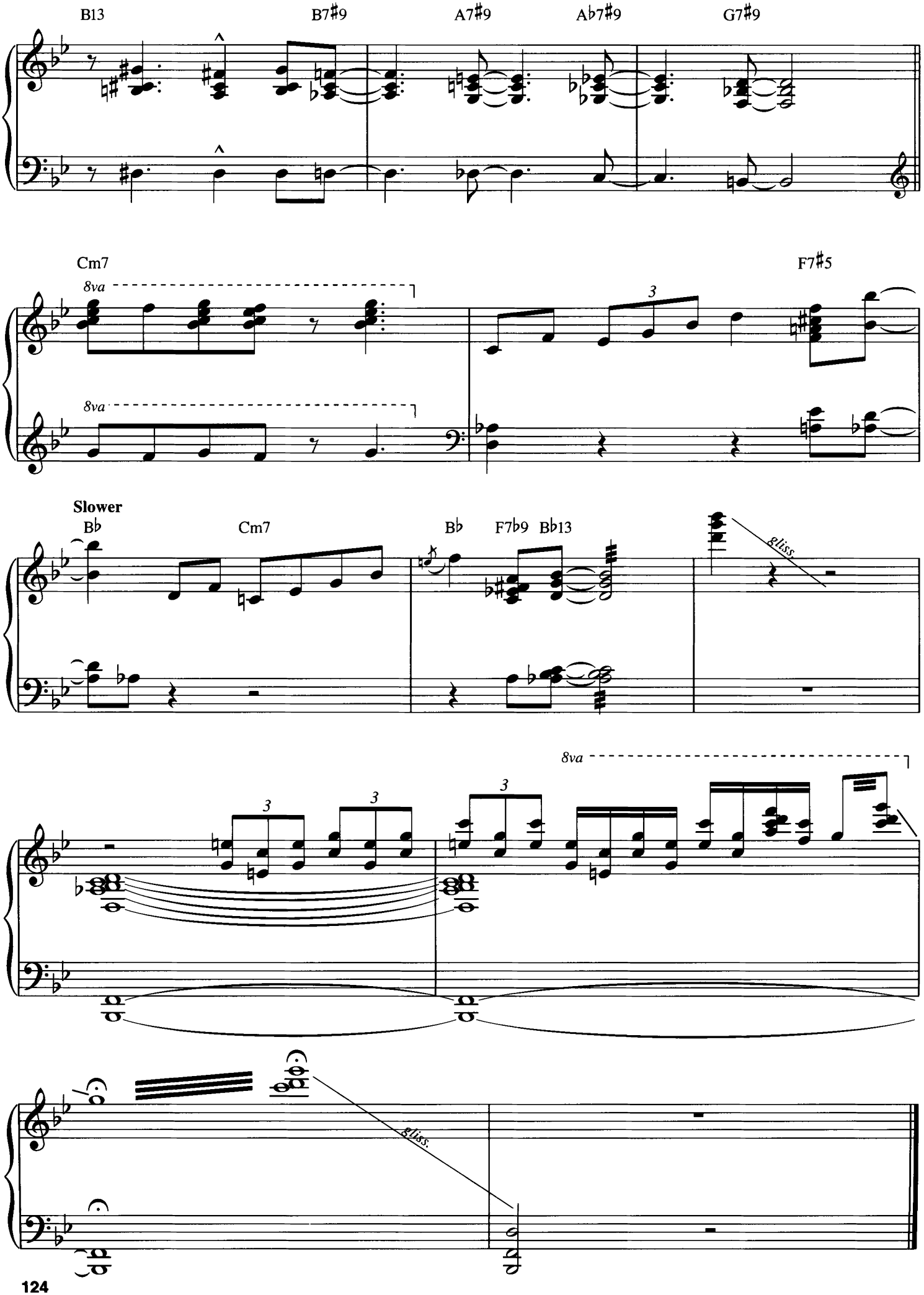

A♭
G
Cm7
F7
Dm7
G7
C9
F7
B♭
F7
Fm7
B♭7
E♭
8va


C9
Cm7
F7
Dm7
G7
C9
F7


Bb#5
A
Ab
G7
Cm7
F7
8va
Dm7
gliss.
G7
C9
F7
Bb
A
Ab
G7
Cm7
F7
8va
Dm7
gliss.


G7
C9
F7
8va
B♭
B♭7
E♭
C7
8va
F7

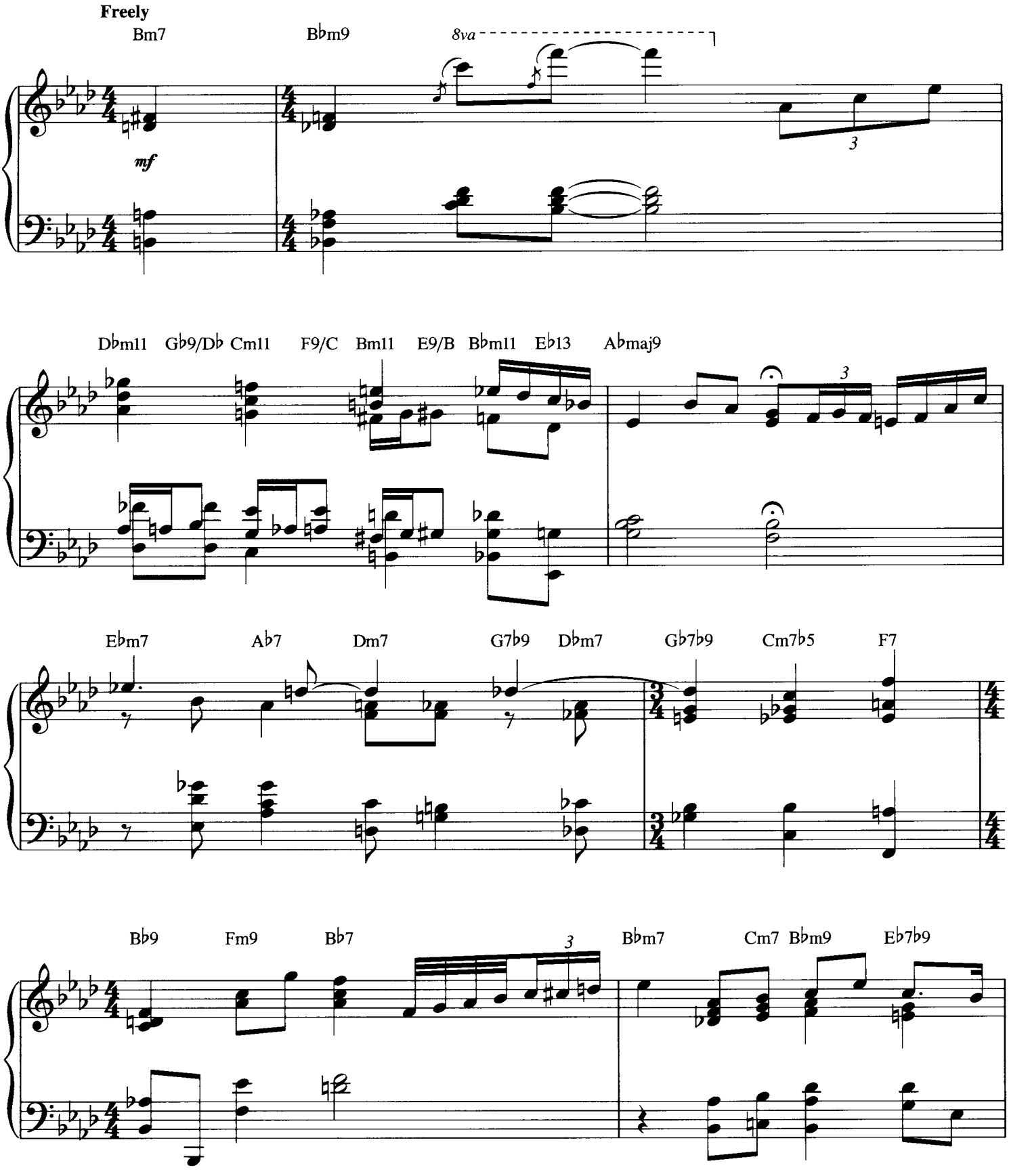

Cm7
F7
Dm7
8va
gliss.
G7
C9
F7
8va
B♭
A
A♭
G
3
Cm7
F7
8va
gliss.
Cm7
F7
Dm7
G7
8va
D9
G7
C9


B13
B7♯9
A7♯9
A♭7♯9
G7♯9
Cm7
8va
8va
3
F7♯5
Slower
B♭
Cm7
B♭
F7♭9
B♭13
gliss.
8va
3
3
3
gliss.

Sophisticated Lady

from SOPHISTICATED LADIES

Words and Music by Duke Ellington, Irving Mills and Mitchell Parish



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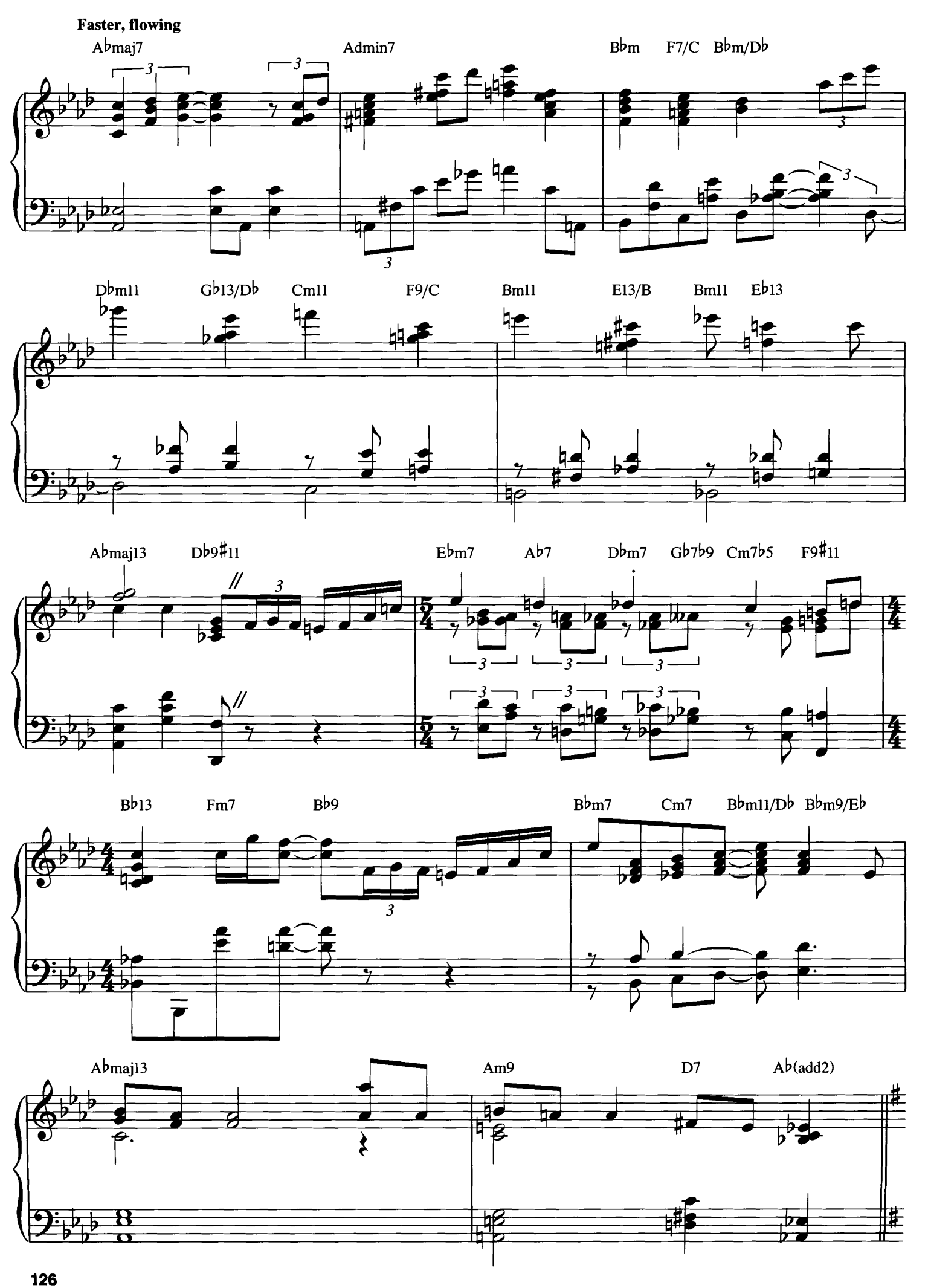
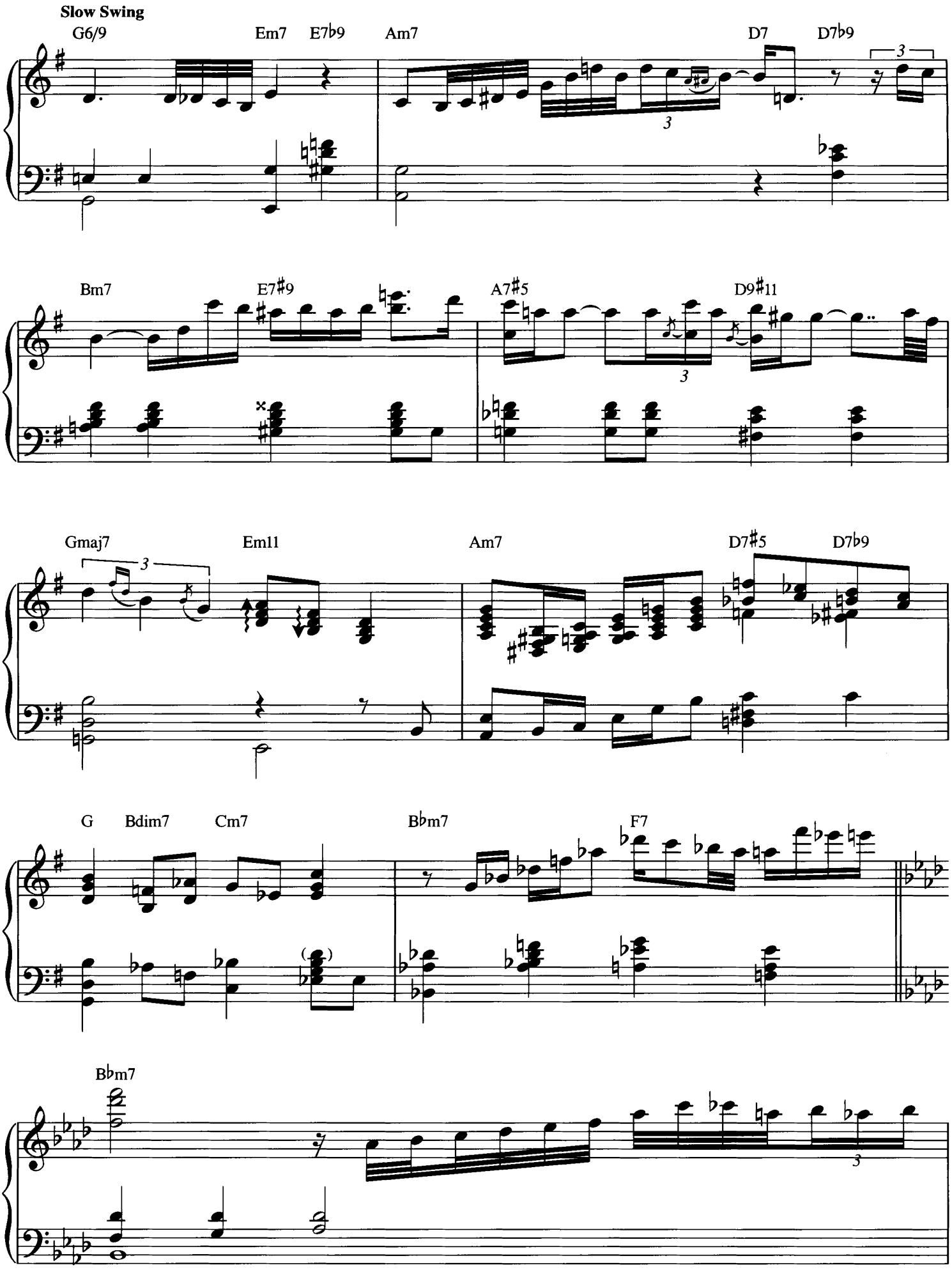
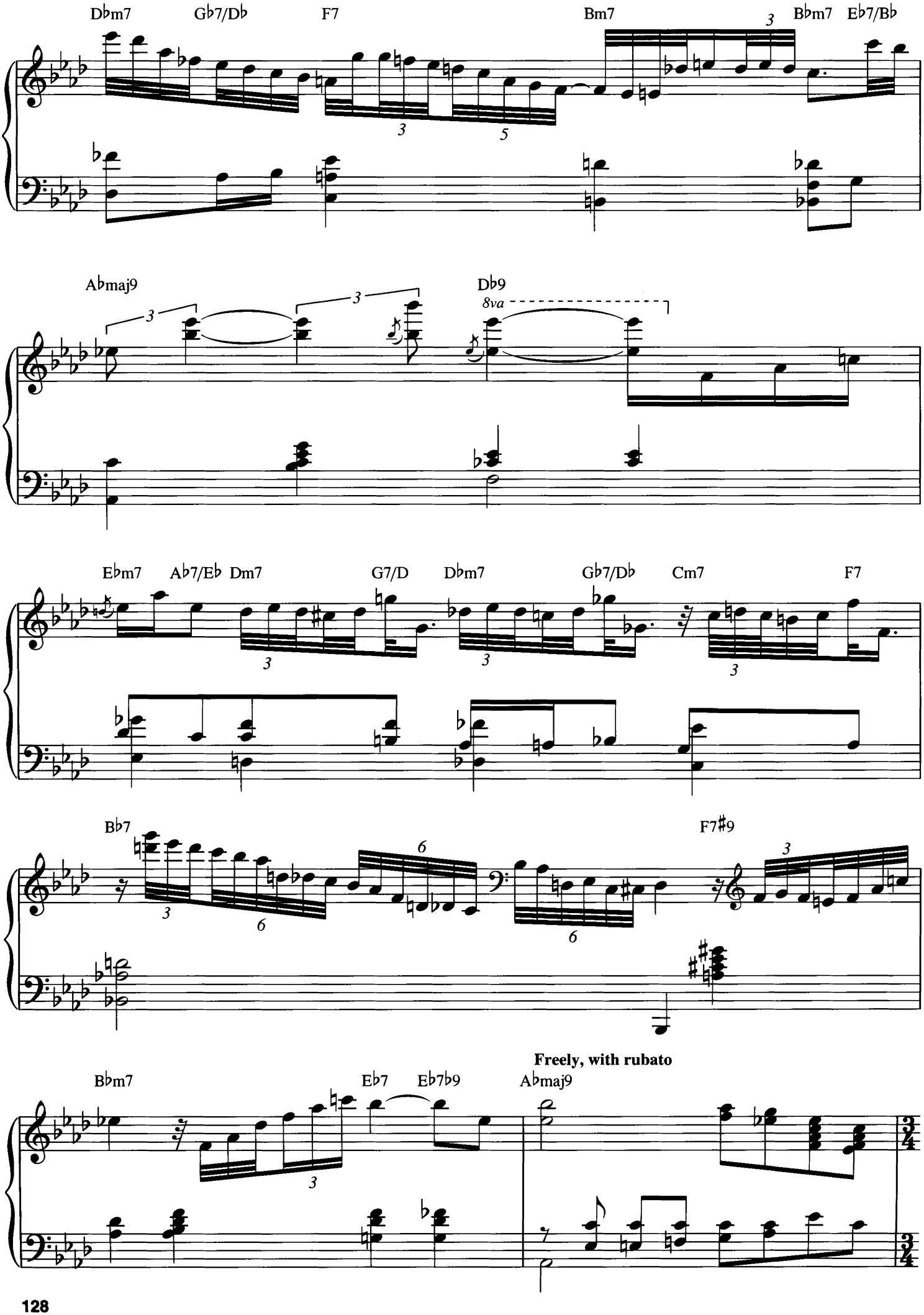
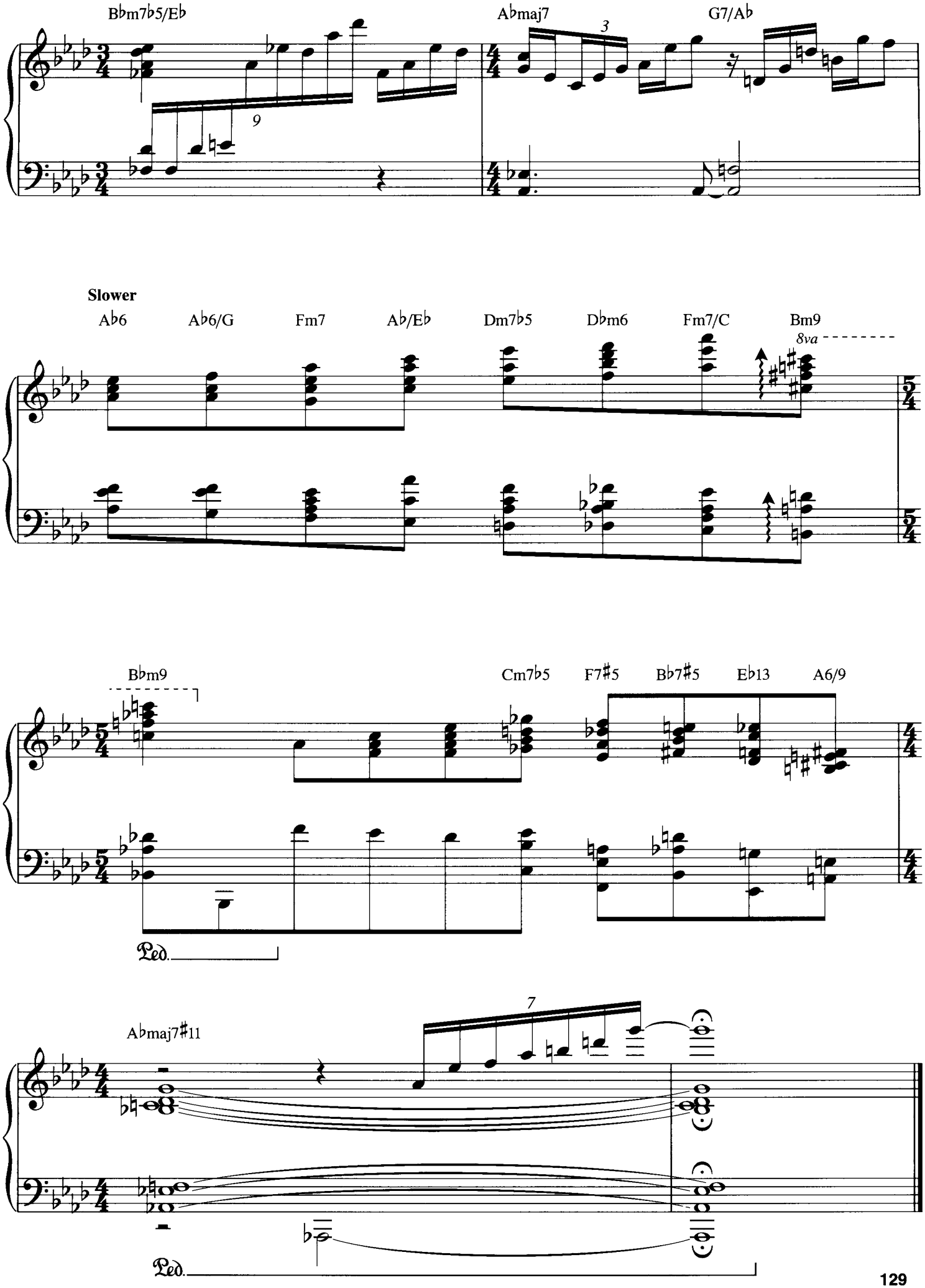

Faster, flowing
Abmaj7
Admin7
Bbm
F7/C
Bbm/Db
Dbm11
Gb13/Db
Cm11
F9/C
Bm11
E13/B
Bm11
Eb13
Abmaj13
Db9#11
Ebm7
Ab7
Dbm7
Gb7b9
Cm7b5
F9#11
Bb13
Fm7
Bb9
Bbm7
Cm7
Bbm11/Db
Bbm9/Eb
Abmaj13
Am9
D7
Ab(add2)

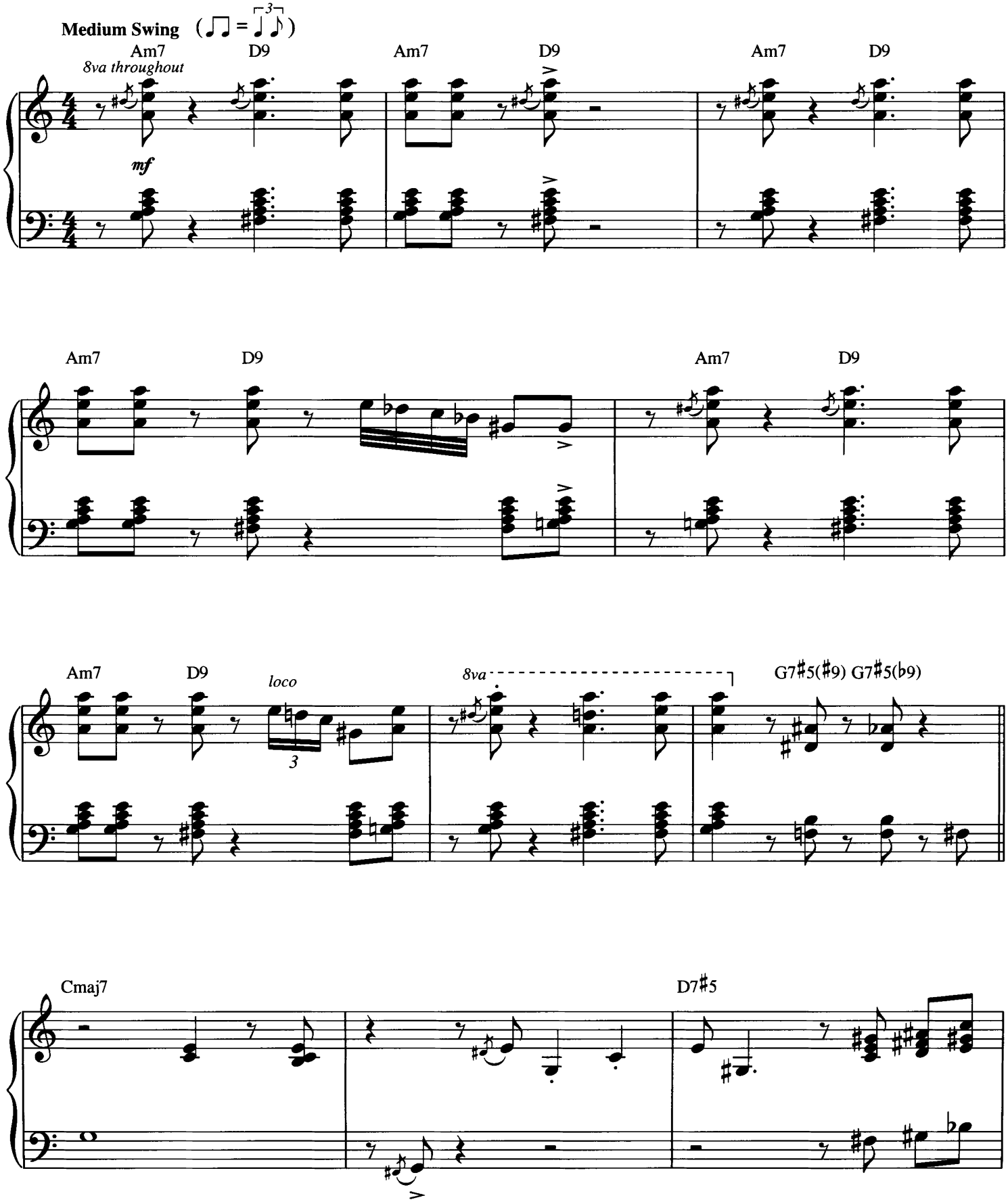

Slow Swing
G6/9
Em7
E7b9
Am7
D7
D7b9
Bm7
E7#9
A7#5
D9#11
Gmaj7
Em11
Am7
D7#5
D7b9
G
Bdim7
Cm7
Bbm7
F7
Bbm7


Dbm7
Gb7/Db
F7
Bm7
Bbm7
Eb7/Bb
Abmaj9
Db9
8va
Ebm7
Ab7/Eb
Dm7
G7/D
Dbm7
Gb7/Db
Cm7
F7
Bb7
F7#9
Bbm7
Eb7
Eb7b9
Abmaj9
Freely, with rubato


Bbm7b5/Eb
Abmaj7
G7/Ab
Slower
Ab6
Ab6/G
Fm7
Ab/Eb
Dm7b5
Dbm6
Fm7/C
Bm9
8va
Bbm9
Cm7b5
F7#5
Bb7#5
Eb13
A6/9
Ped.
Abmaj7#11
Ped.

Take the "A" Train

Words and Music by Billy Strayhorn



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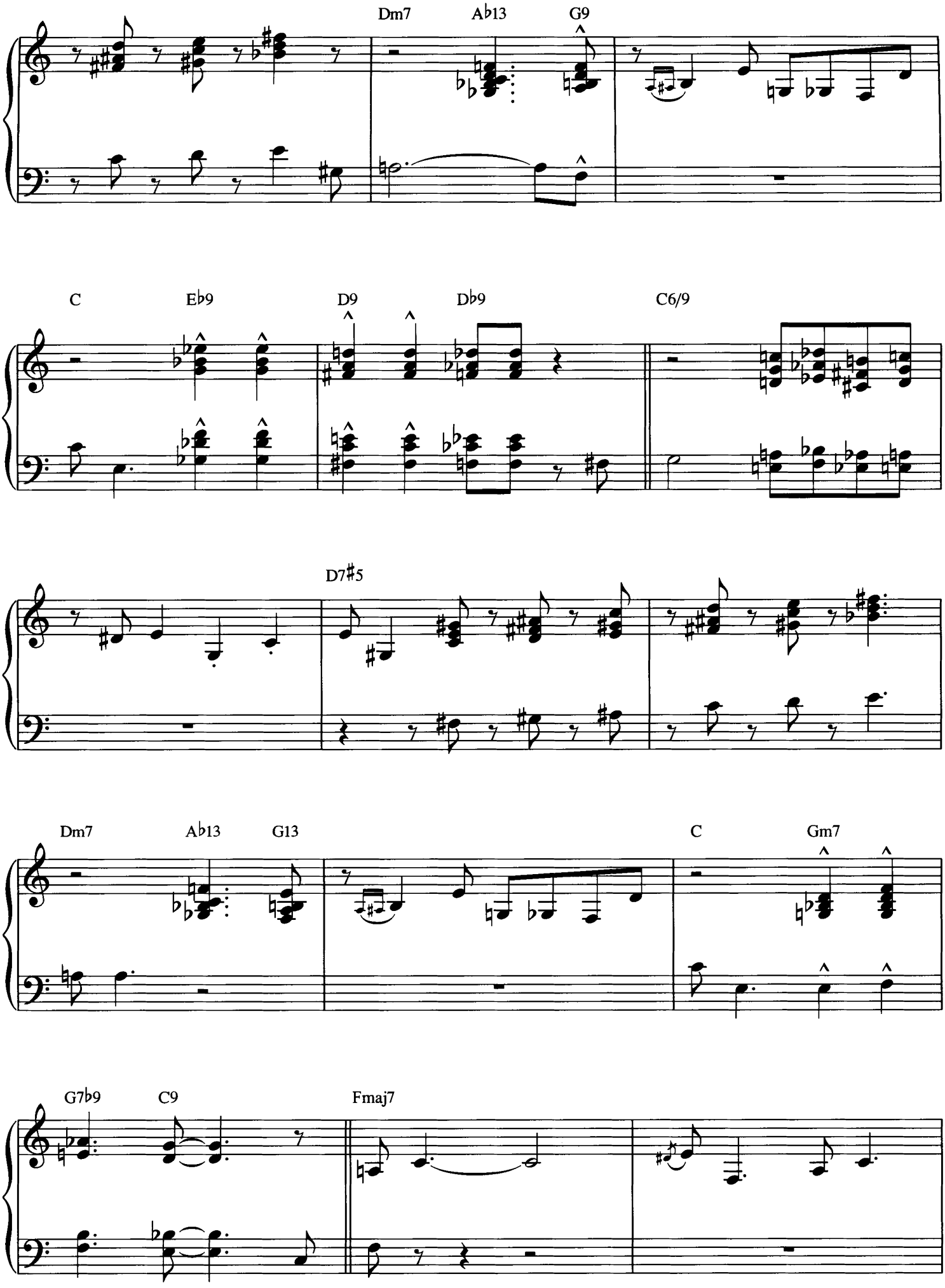
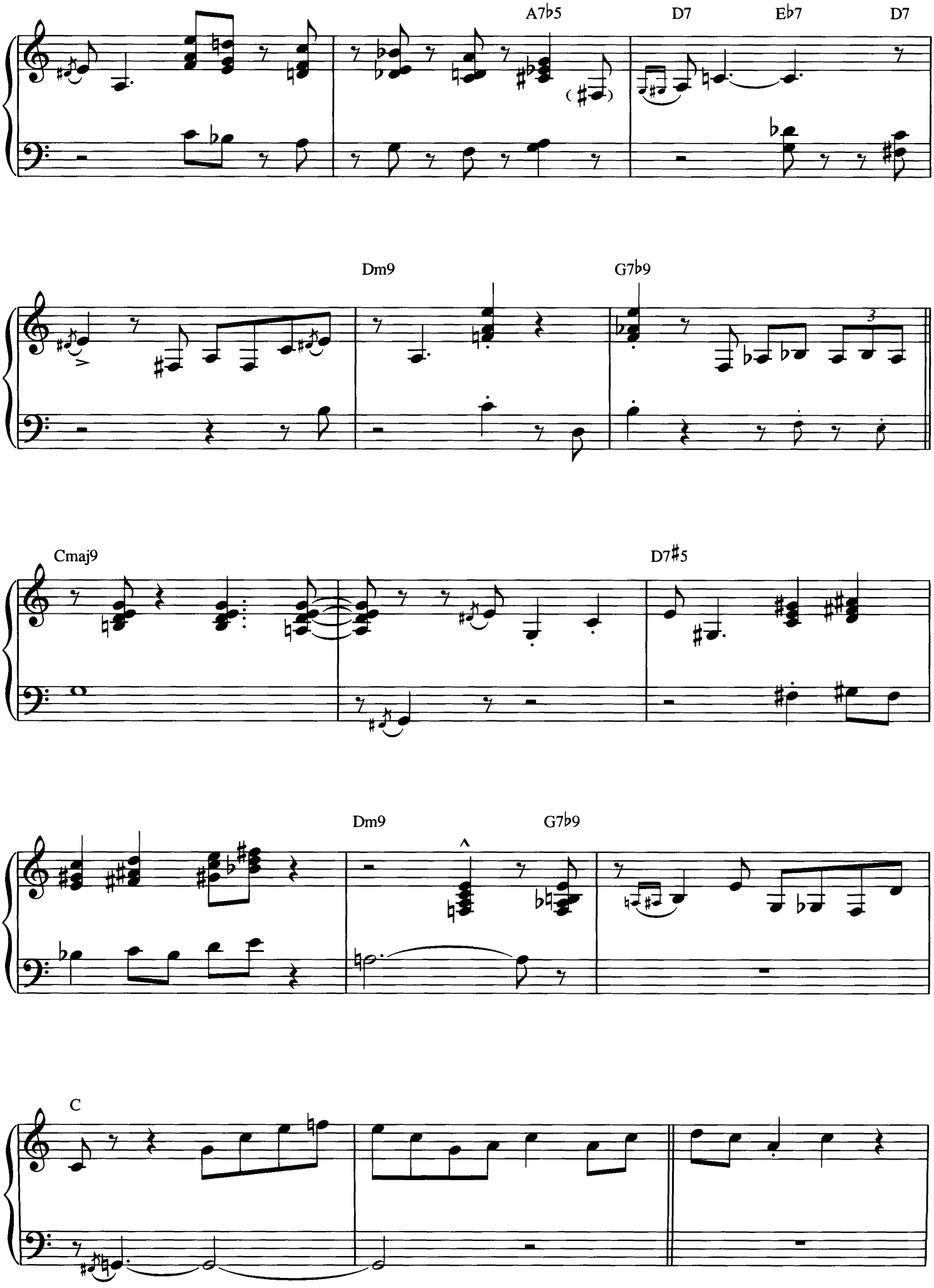
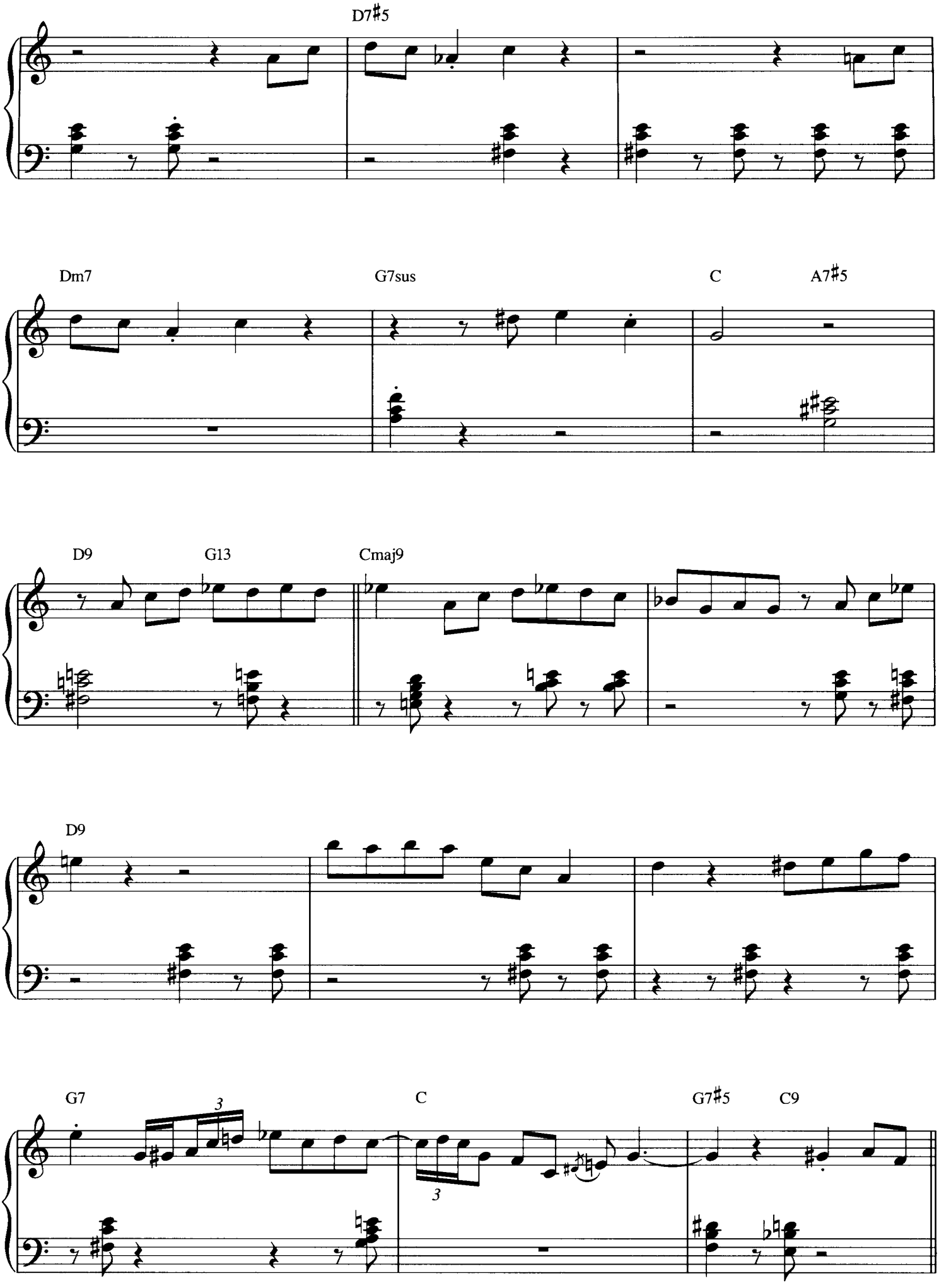
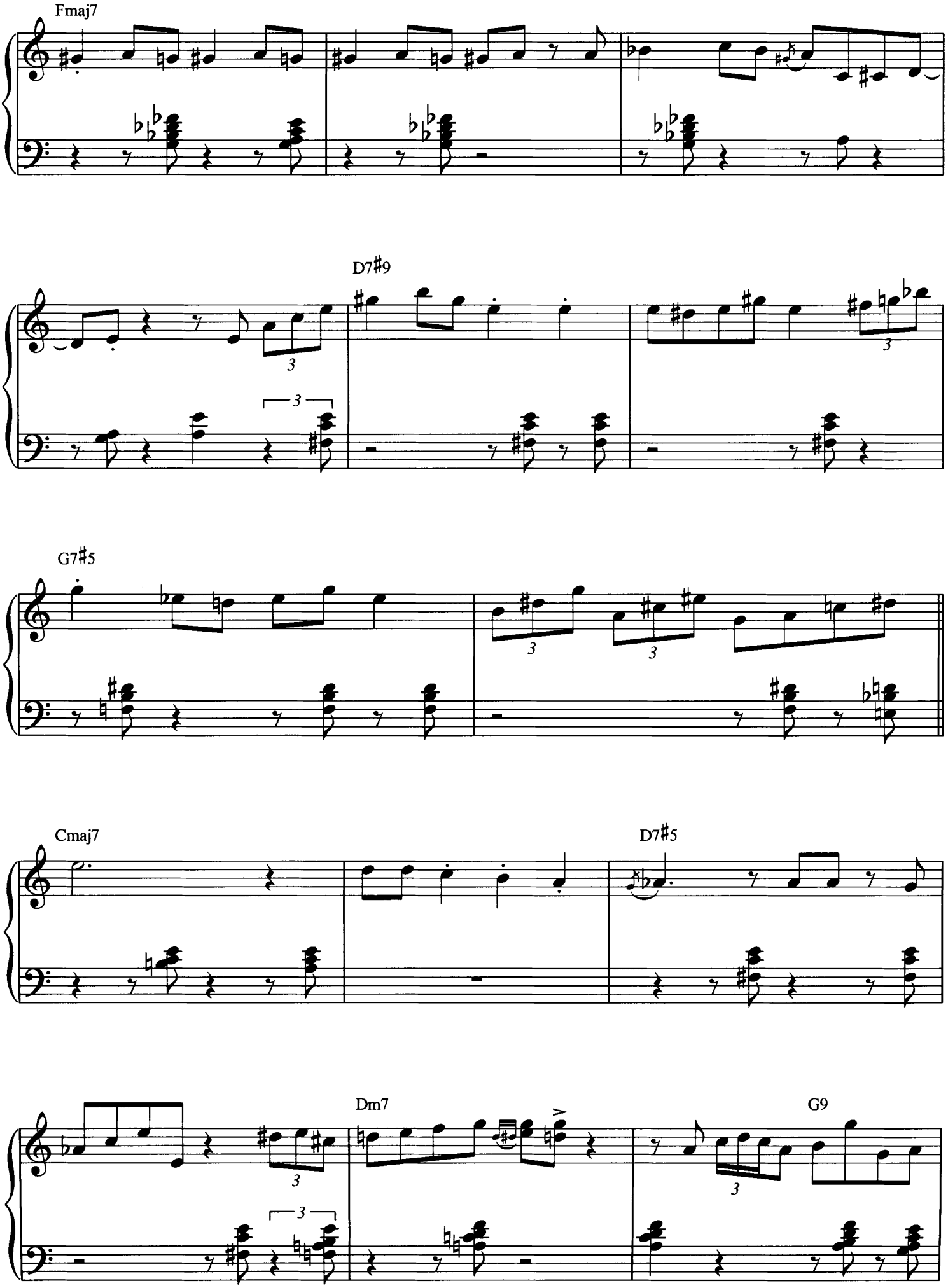
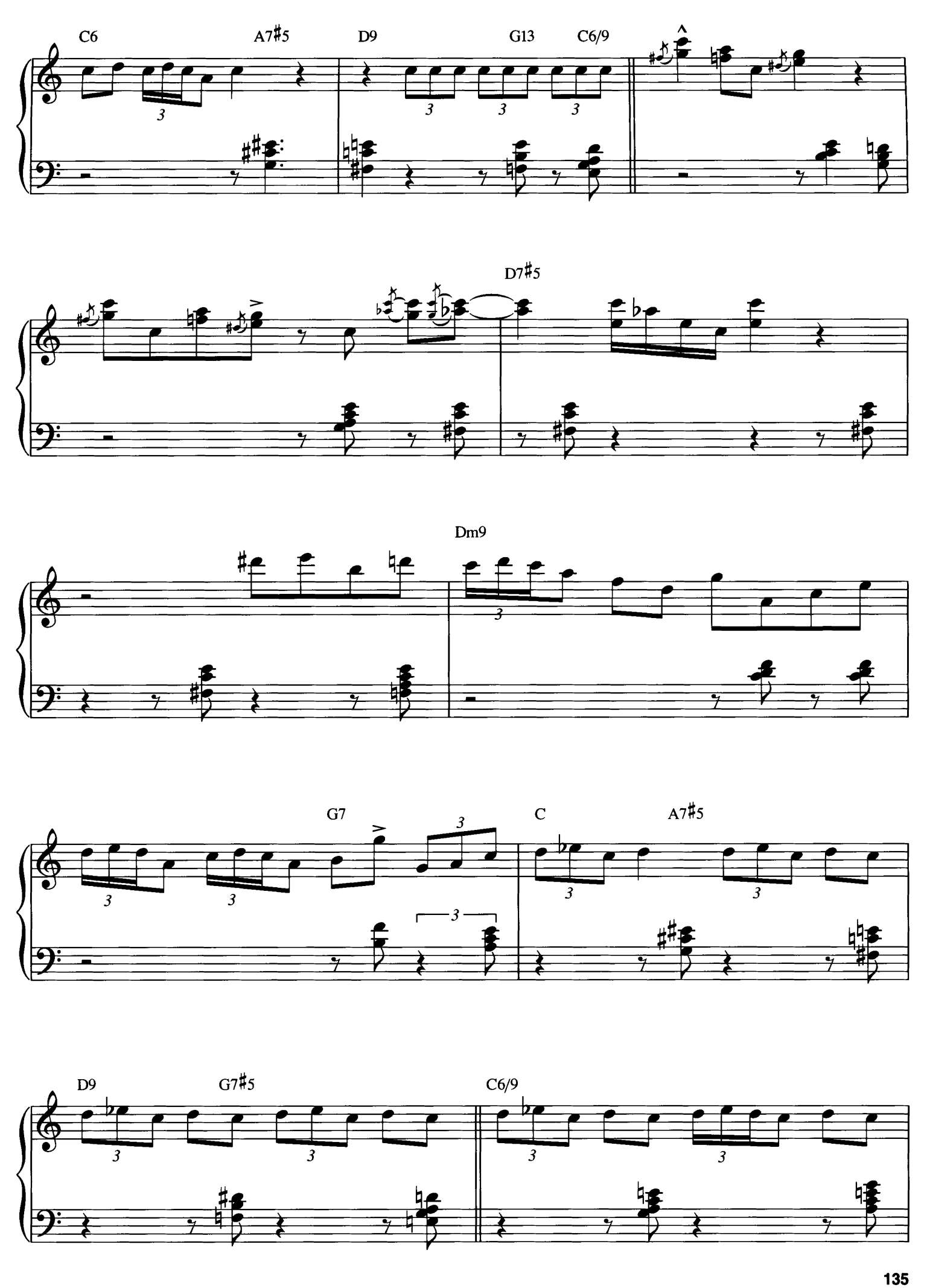
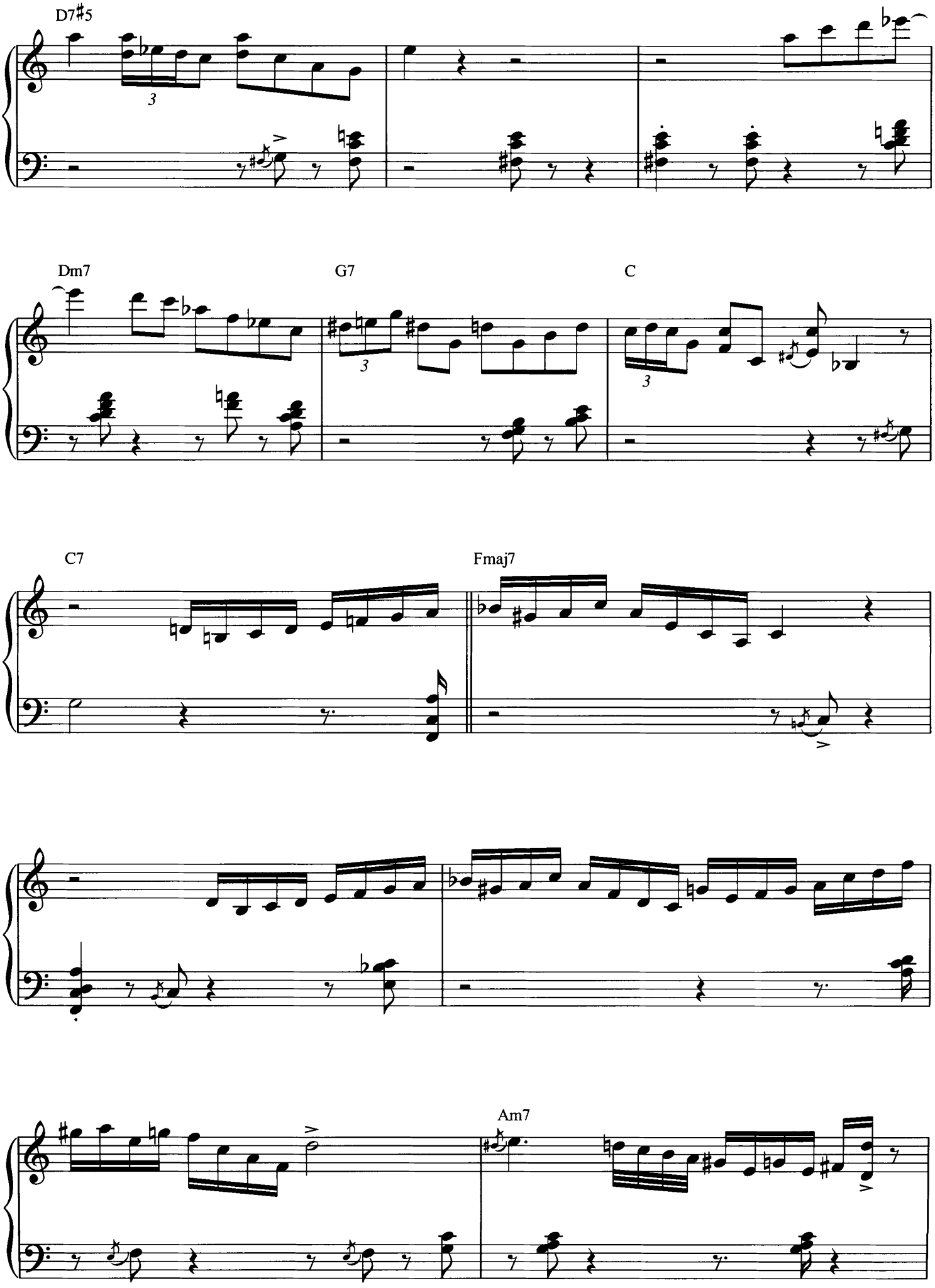

Dm7
A♭13
G9
C
E♭9
D9
D♭9
C6/9
D7♯5
Dm7
A♭13
G13
C
Gm7
G7♭9
C9
Fmaj7

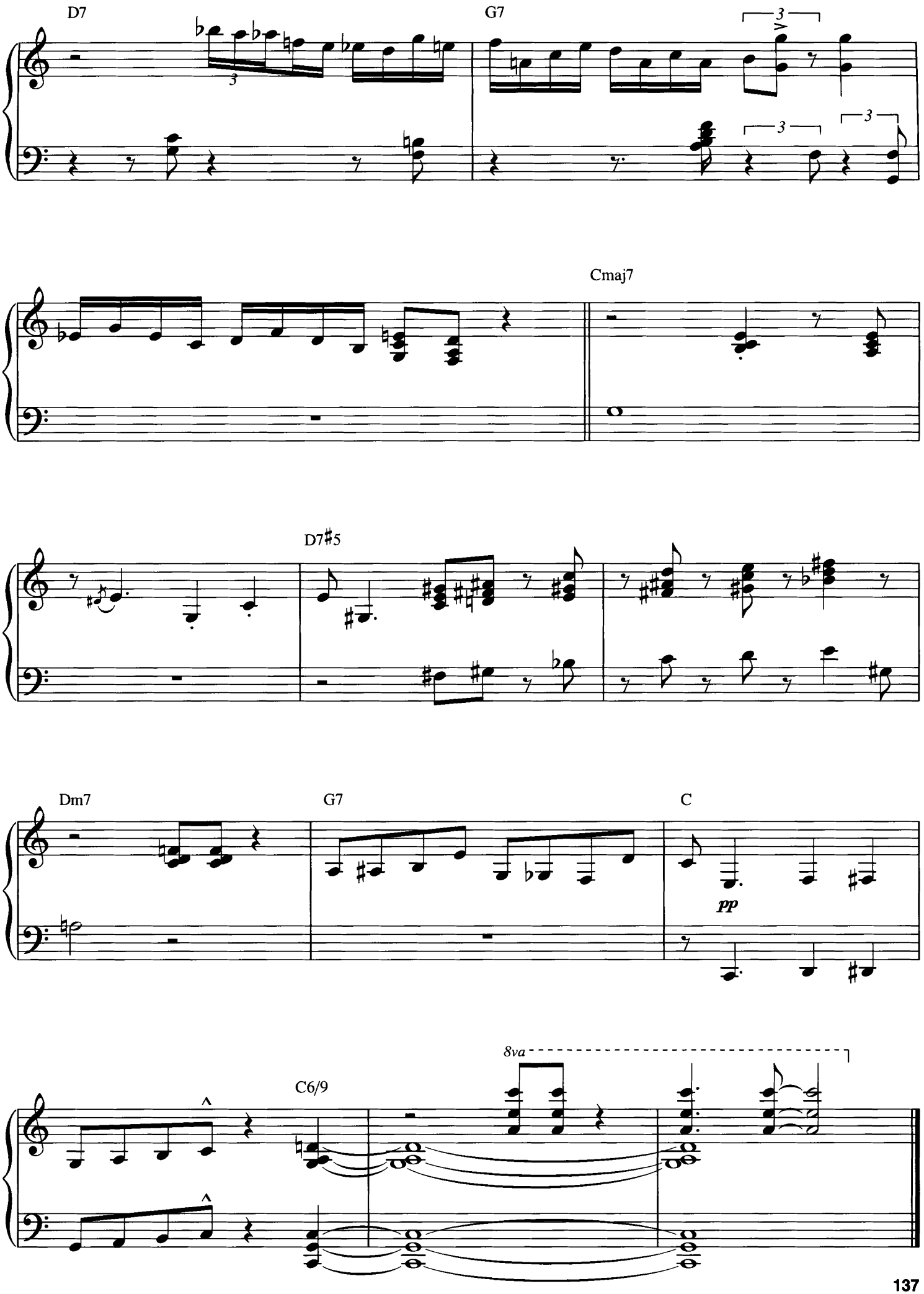

A7b5
D7
Eb7
D7
Dm9
G7b9
3
Cmaj9
D7#5
Dm9
G7b9
C


D7♯5
Dm7
G7sus
C
A7♯5
D9
G13
Cmaj9
D9
G7
C
G7♯5
C9


Fmaj7
D7♯9
G7♯5
Cmaj7
D7♯5
Dm7
G9

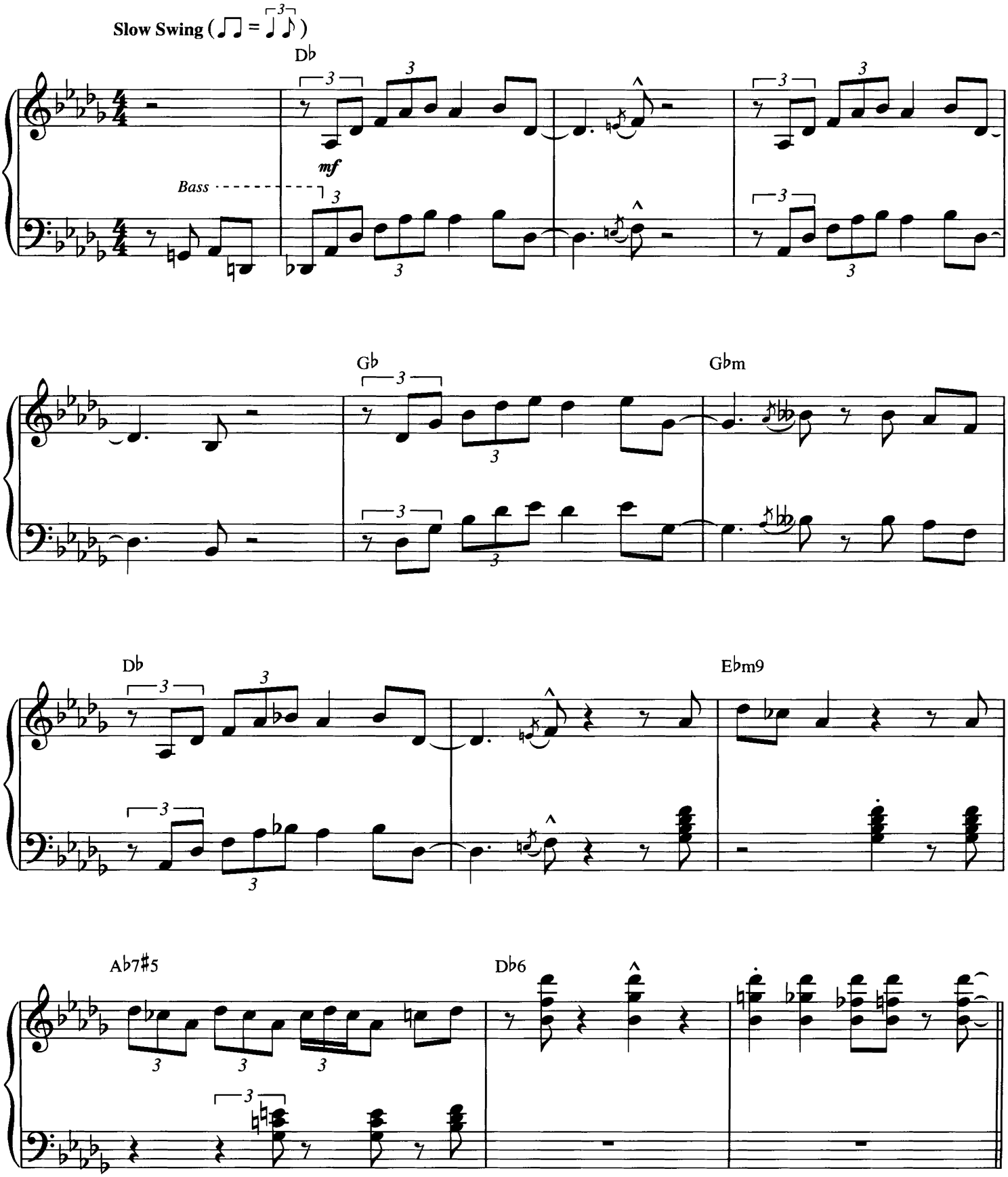

C6
A7#5
D9
G13
C6/9
D7#5
Dm9
G7
C
A7#5
D9
G7#5
C6/9


D7♯5
Dm7
G7
C
C7
Fmaj7
Am7


D7
G7
Cmaj7
D7♯5
Dm7
G7
C
pp
C6/9
8va

Things Ain't What They Used to Be

By Mercer Ellington



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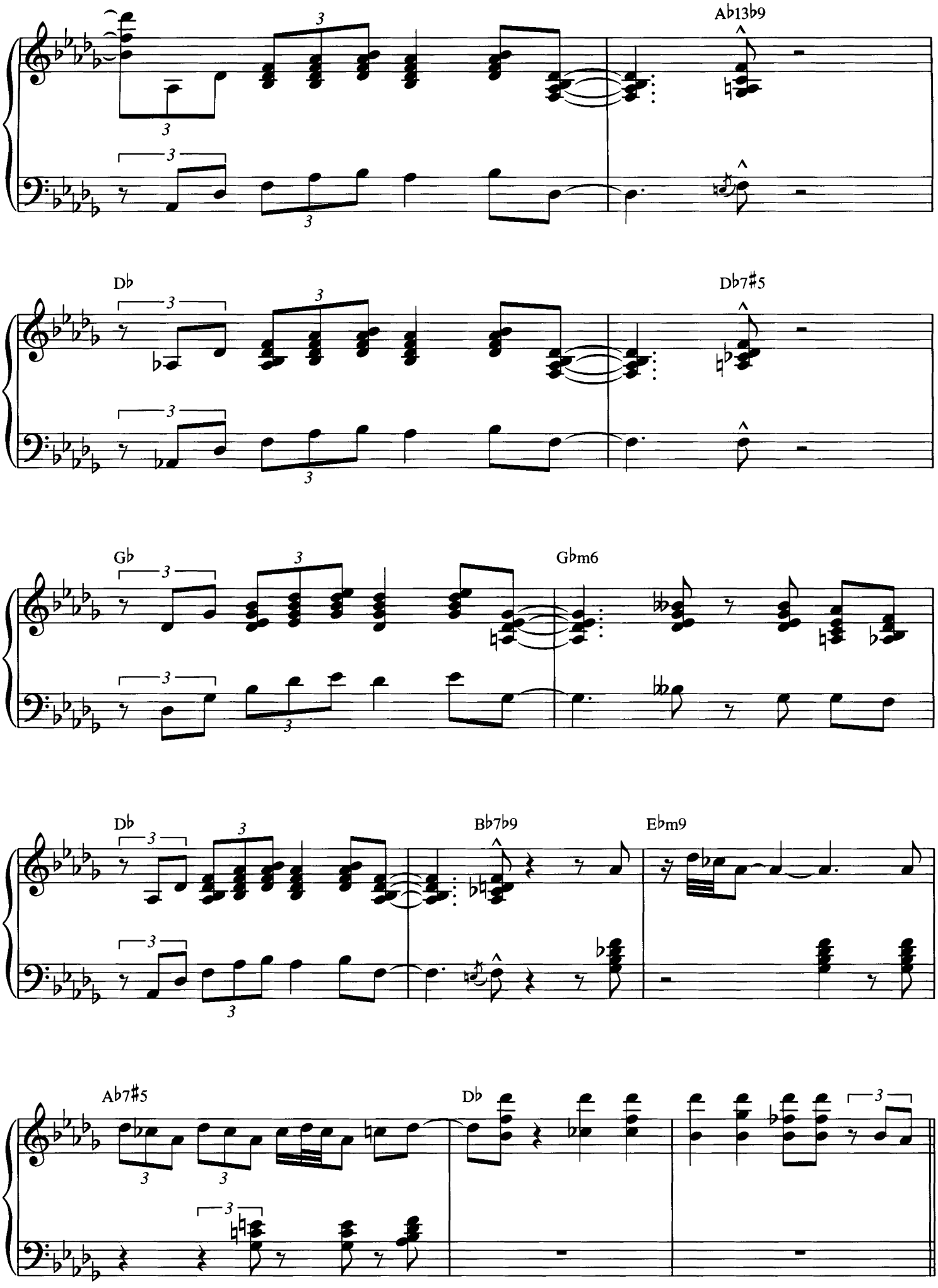
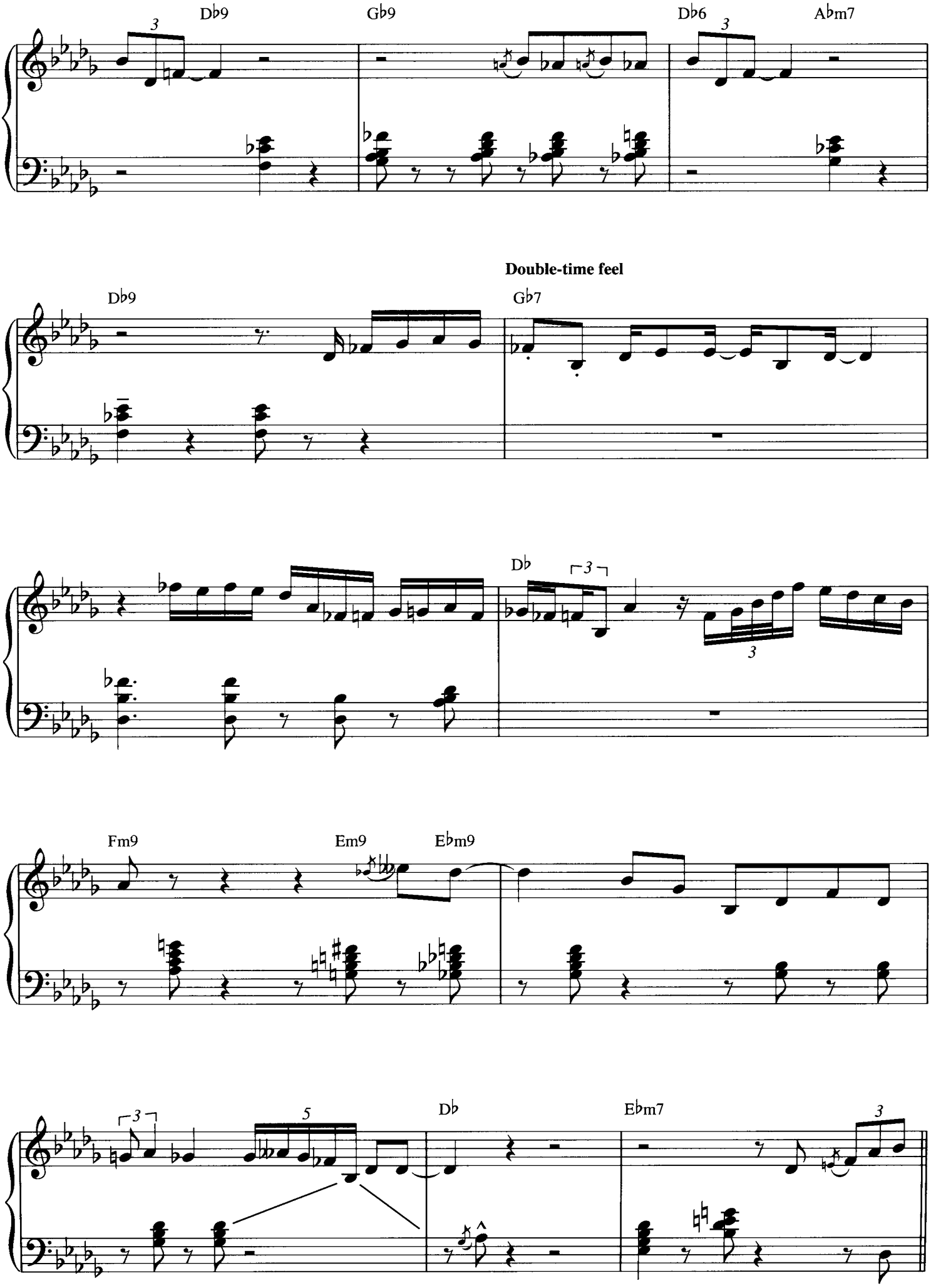
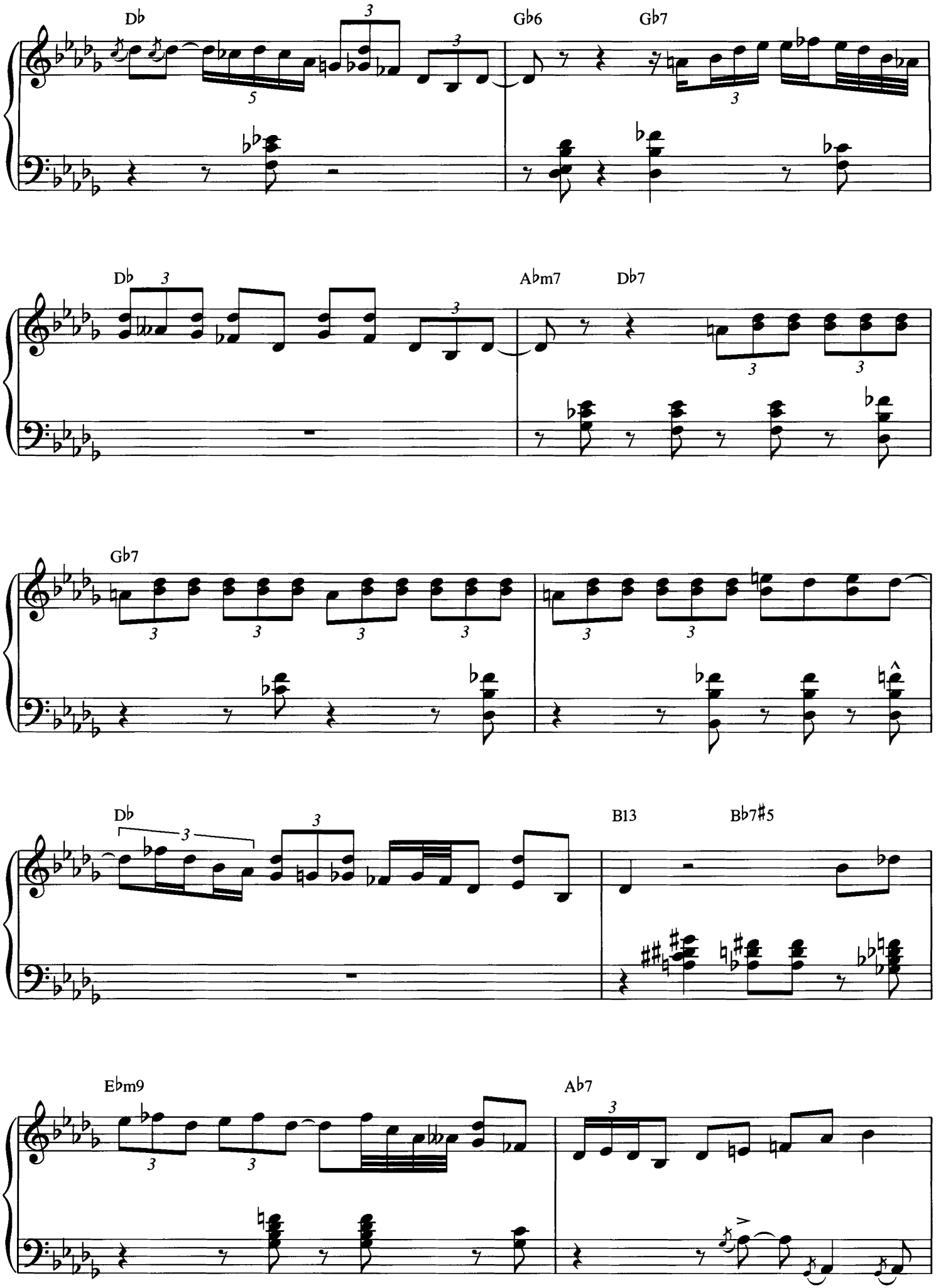

A♭13♭9
D♭
D♭7♯5
G♭
G♭m6
D♭
B♭7♭9
E♭m9
A♭7♯5
D♭


Db9
Gb9
Db6
Abm7
Double-time feel
Db9
Gb7
Db
Fm9
Em9
Ebm9
Db
Ebm7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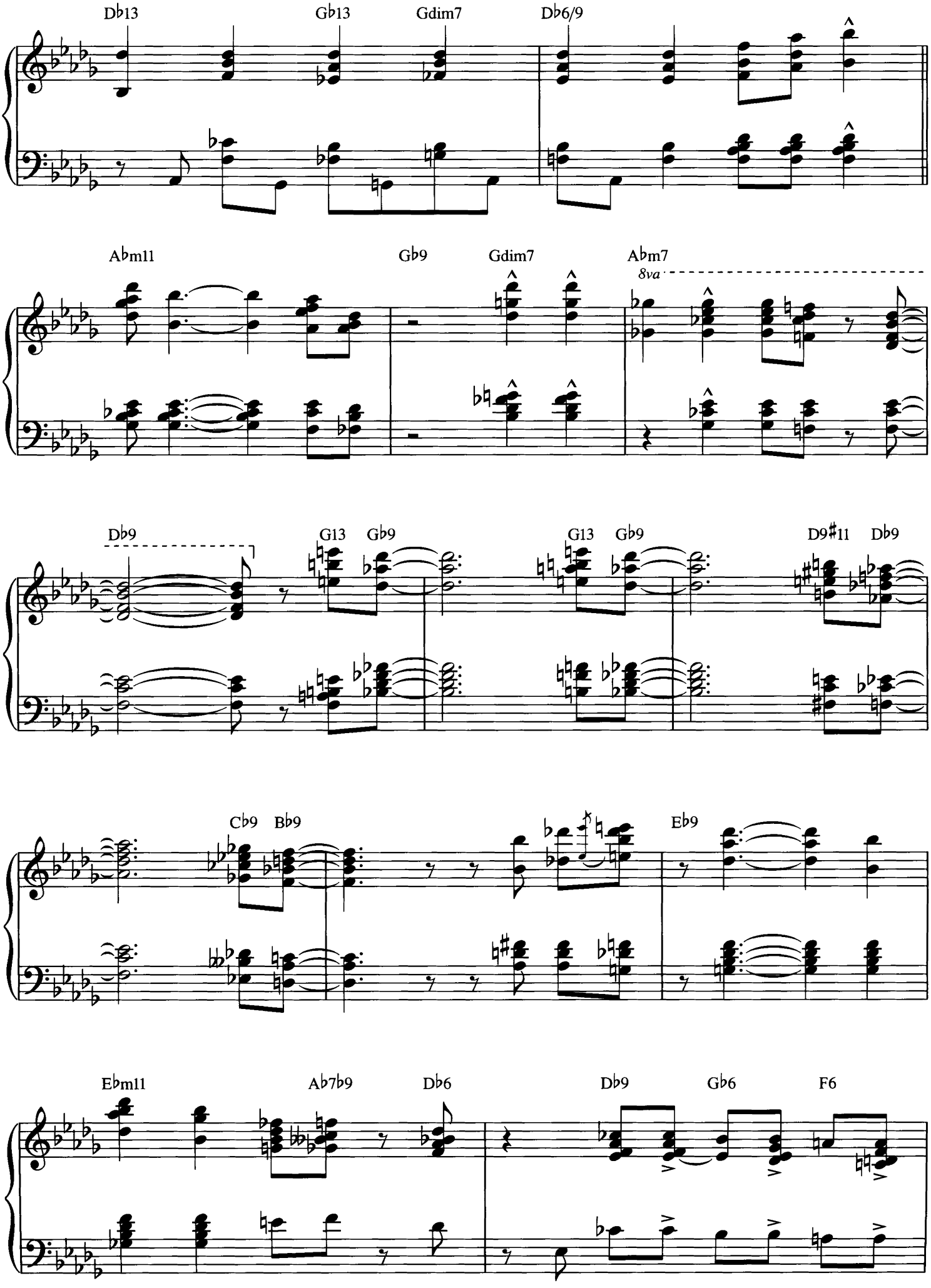
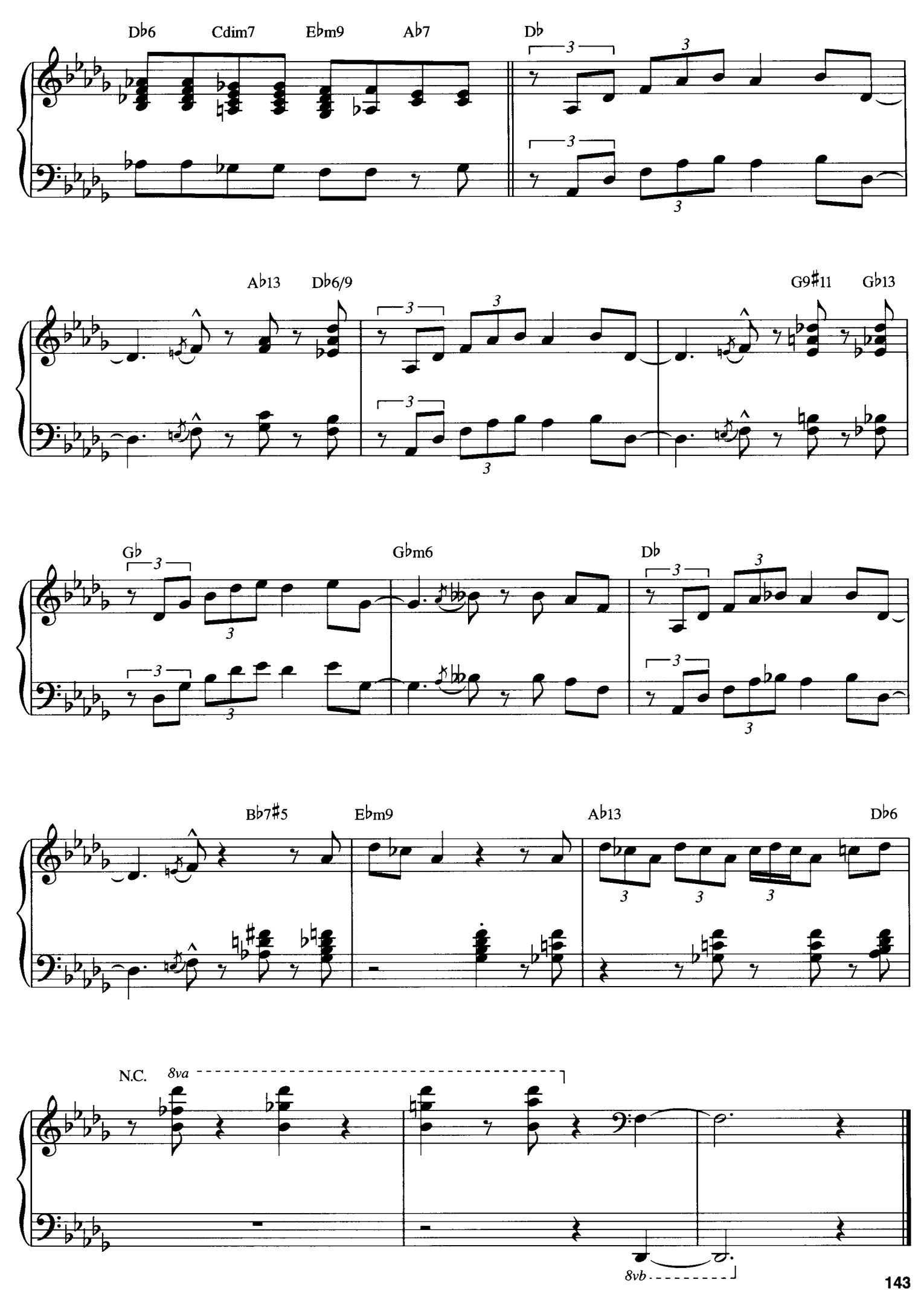
Gb6
Gb7
Db
Abm7
Db7
Gb7
Db
B13
Bb7#5
Ebm9
Ab7


Db13
Gb13
Gdim7
Db6/9
Abm11
Gb9
Gdim7
Abm7
8va
Db9
G13
Gb9
G13
Gb9
D9#11
Db9
Cb9
Bb9
Eb9
Ebm11
Ab7b9
Db6
Db9
Gb6
F6


D♭6
Cdim7
E♭m9
A♭7
D♭
A♭13
D♭6/9
G9♯11
G♭13
G♭
G♭m6
D♭
B♭7♯5
E♭m9
A♭13
D♭6
N.C.
8va
8vb

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